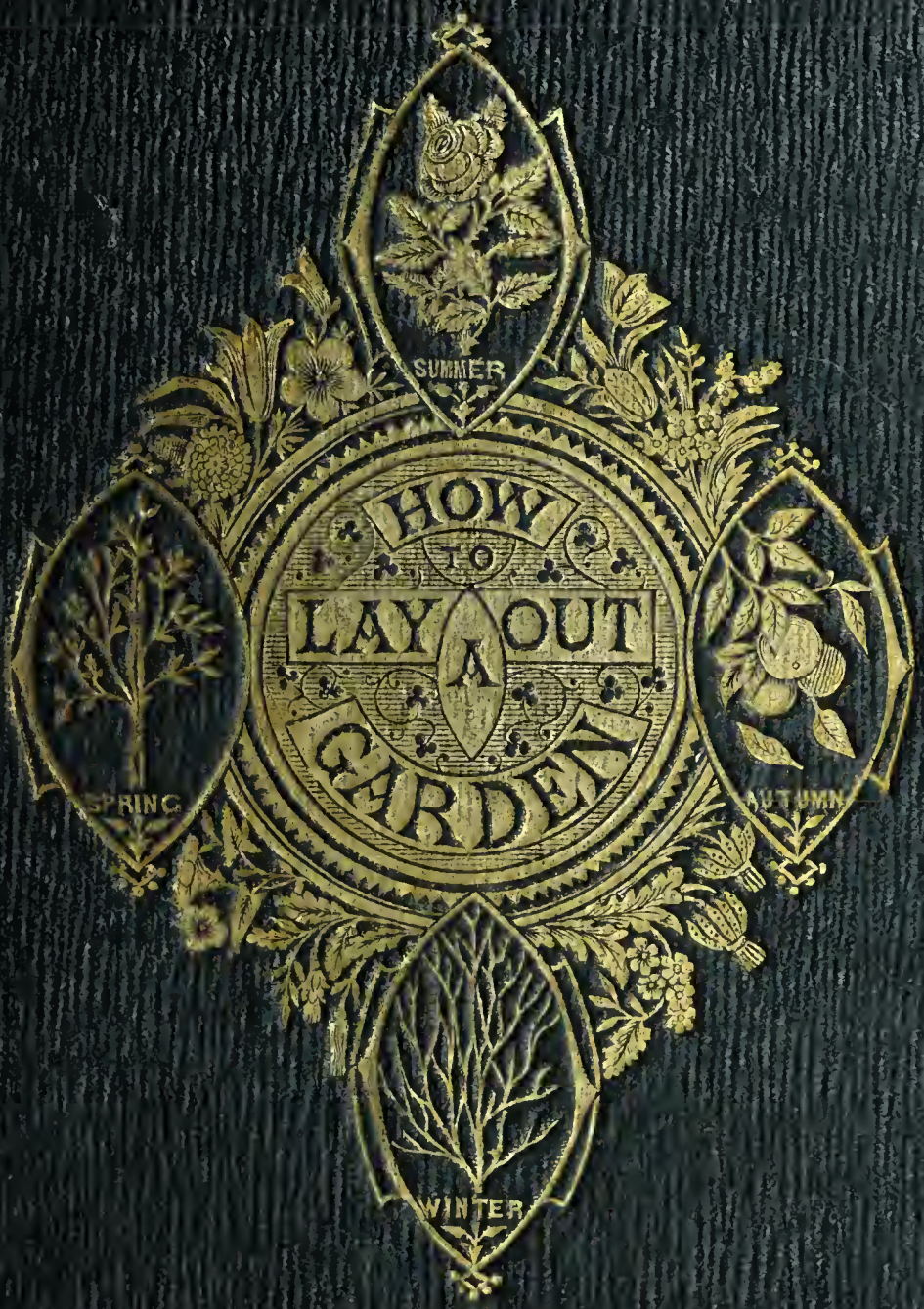

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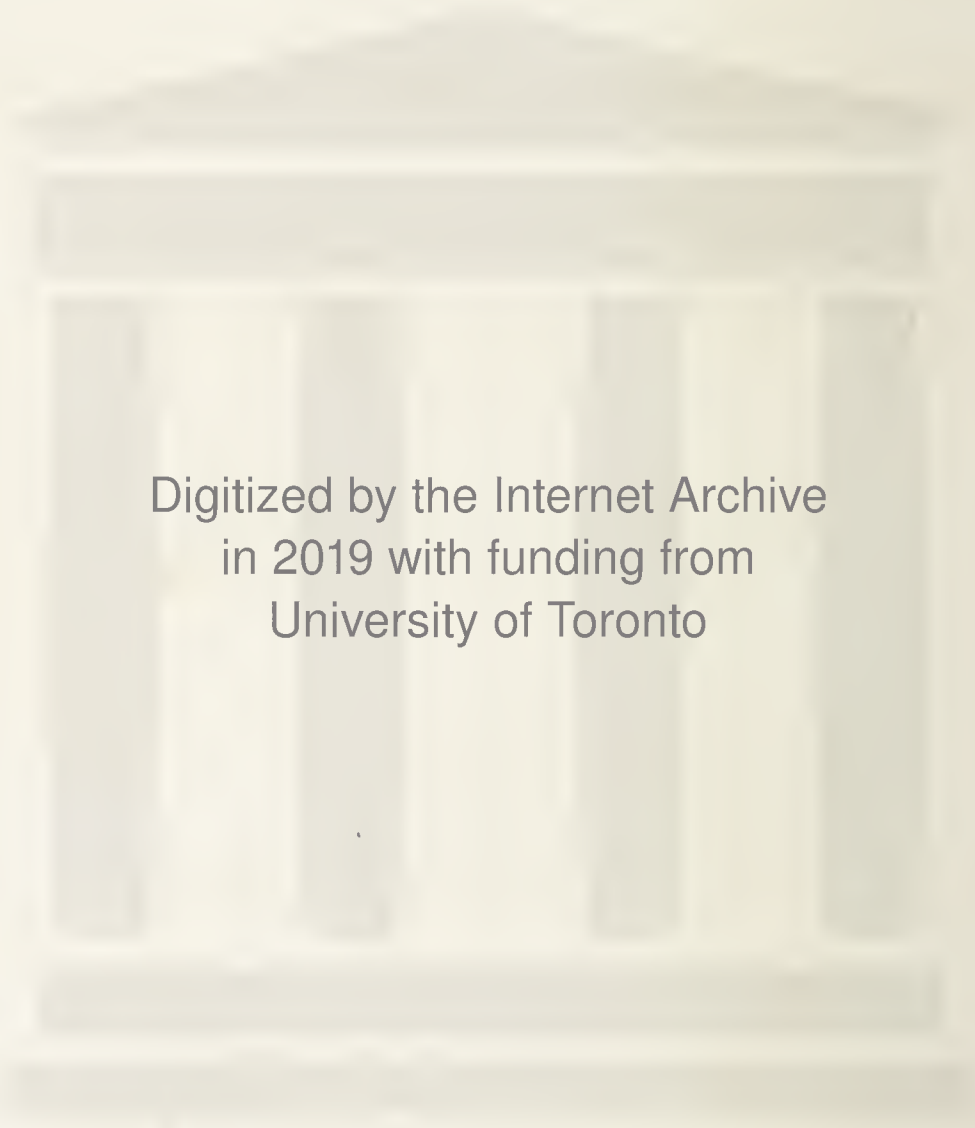
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HOW TO LAY OUT A GARDEN:

INTENDED AS

A General Guide

IN

CHOOSING, FORMING, OR IMPROVING AN ESTATE,

(From a Quarter of an Acre to a Hundred Acres in extent,)

WITH REFERENCE TO BOTH DESIGN AND EXECUTION.

BY EDWARD KEMP,

LANDSCAPE GARDENER, BIRKENHEAD PARK.

"A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing."

FROM THE SECOND LONDON EDITION.

GREATLY ENLARGED, AND ILLUSTRATED WITH NUMEROUS PLANS, SECTIONS, AND SKETCHES OF GARDENS AND GARDEN OBJECTS.

NEW YORK:

WILEY & HALSTED.

1858.

R. CRAIGHEAD,
Printer, Stereotyper, and Electrotyper,
Carton Building,
81, 83, *and* 85 *Centre Street.*

PREFACE OF THE AMERICAN PUBLISHERS.

In presenting the public with a first American edition of this excellent work, the Publishers desire to say, that while the principles of taste which it advocates and inculcates are applicable to all regions and climes, the lists of plants recommended for culture and adornment are those employed in the moister air of England, some of which do not succeed here, especially in the Northern States; to adopt them implicitly without experience or consultation, would, possibly, involve the danger of failure in many instances, and they wish, by this introduction, to prepare the reader on the subject. In other respects, future editions may point out those particulars in which climatic influences have led to alterations of plans in and around dwellings; but they have the most undoubted recommendations of men of taste uniting in commending Mr. Kemp's production as one well calculated to diffuse a taste for the fine art which it so well illustrates, and have also been advised to adopt the present course of giving a first edition without alteration.

With these hints, anticipatory of what the reader may avoid, they have great confidence in the opinions that have been expressed of the value of the book, and they consign it to the public under a full impression that it will meet the wants of a large body of men engaged in the laudable pursuit of ornamenting their homes.

Wiley & Halsted.

PREFACE TO THE FIRST EDITION.

It is a salutary axiom, especially in this book-making age, that no volume should be sent before the public without something beyond a private reason for its appearance. It requires to be shown that other people have an interest to be served by it, and that the author's own pleasure or advantage is not alone consulted.

But even this plea, however well made out, will not be a sufficient or satisfactory excuse for publication, unless the work be very erudite or far in advance of the times, and calculated to benefit future generations. For an ordinary volume, on a common subject, the additional justification of being adapted and required for the use of *large numbers* of the people is demanded.

How far, then, these requirements can be substantiated in reference to the present unassuming little essay, the reader will easily be able to judge, when its origin and purport are explained.

Having spent a good deal of time in passing through the suburbs of large towns, (particularly the metropolis,) the author, in common with many others whom he has had the opportunity of conversing with, has been very much impressed with the incongruity and dulness observable in the majority of small

gardens, and been led strongly to wish that the general appearance of such districts were more gratifying to the passers-by, and the arrangement of individual gardens more productive of pleasure to the several occupants. There is such a humanising and elevating influence about everything that is really beautiful, whether in Art or Nature, that it is almost impossible for the observant wayfarer to stumble upon such objects without being cheered and benefited; while their effect on those who have them daily beneath their eye is of a still deeper kind.

From the author's every-day intercourse with gentlemen who are either laying out new grounds, or are seeking to amend errors in design formerly committed, he is also enabled to perceive that sound and useful information is greatly wanted on the subject of landscape-gardening, and that to this defect are mainly attributable the deformities so lamentably frequent. He feels certain, moreover, that other landscape-gardeners will bear him out in the assertion, that their services are more employed to remedy irregularities which have been fallen into for want of due consideration and enlightenment, than to furnish entirely new designs. And the difficulty and expense of rectifying such errors can scarcely be over-estimated. It is wisely ordained that while a truly beautiful object will yield permanent and increasing delight, everything of a contrary nature is nearly sure, at some period or other, to pall and disgust the mind.

As far as the writer's own observation has extended,—and he has reason to believe that is a fair criterion of the real facts of the case,—there is no want of appreciation, among the classes for whom this work is intended, of what is tasteful and elegant in gardening. Most persons are able to admire a chaste and

beautiful garden when they see it. What is rather required is something or some one to develop and guide their tastes, and direct them to fitting objects.

On all these accounts, then, and as a humble but earnest effort to supply these demands, the book now submitted has been written. It is clearly required by the multitude, for how few there are among the middle classes who do not possess a small garden. And the very extreme of smallness will not exclude a place from the beneficent influence of art; which is, perhaps, all the more necessary and powerful in proportion as the limits become more contracted. Still, a garden varying in extent from a quarter of an acre to four or five acres, and either wholly without an accompanying field, or having one that comprises from one to twenty-five acres, is what has been chiefly kept in view.

Nor will places of greater size and more pretension than have been actually contemplated in the outline of the work, be altogether beyond its range. Unambitious as it is in its title and leading object, it may not be without interest or use to the proprietor of a large domain. In its radical principles, Art is essentially the same, whether it apply to a great or a little object; and, relieved of whatever is peculiar in its reference to small places, (this being distinctly pointed out, where it is requisite to do so,) the points of which the book prominently treats are such as embrace both extensive and limited estates indiscriminately. The author's hope is, consequently, while writing for a large and particular section of the community, not entirely to shut out a smaller but higher or more wealthy class.

The work of the late indefatigable Mr. Loudon, on Suburban Gardening, being somewhat of the nature of the present more

restricted production, may be mentioned with the greatest respect, as a voluminous and ample treatise on everything relating to the subject. The book now submitted covers but a fragment of the same field, without, it is believed, at all trenching on the province of its predecessor; it having been the aim to avoid, as far as possible, travelling over beaten and frequented ground. The price and portableness of this volume will further place it at an immense distance from whatever has preceded it.

Such being, in brief, the nature, object, and occasion of the essay which follows, a few words only remain to be said on its materials and execution. There is nothing of egotism (certainly nothing intentional) in the remark that these pages have sprung out of the author's own reflection and observation, and have often been jotted down of an evening, or during a journey, as the result of daily experience. It is very likely that a more finished, and comprehensive, and readable book might have been produced by the use of frequent quotation and copious illustration from other and less easily attainable works. This, however, was no part of the original plan; though it should be added, that since its completion, the best books on the art have been glanced over, and a few valuable hints, which have been mostly acknowledged, gleaned from Sir Uvedale Price, Mr. Repton, and Mr. London. The work of Sir U. Price on "the picturesque," is probably the most valuable thing of the kind in our language. To have collected more from these, or Mr. Gilpin, or any other authority, would have entirely altered the limits and intention of the essay.

At the outset of his task, it was the author's purpose to have illustrated the volume with a number of woodcuts, showing how

the various suggestions might be actually carried out, and supplying designs for a few gardens of different sizes in the two principal styles. Well-selected lists of the several tribes of plants suitable for gardens of limited dimensions were likewise to have been inserted. But it was soon found that the first of these would have materially increased the price, without adding greatly to the efficiency of the book; while the catalogues in question would also have seriously enlarged its bulk. Mere lists of plants, too, are of such common occurrence in other publications, that they do not seem to be wanted; and general designs for places, or sketches of particular objects, are seldom capable of being applied, without much modification, to individual gardens.

With regard to the style and manner of the work, the author confesses some little fear lest it should be deemed too elaborate or dogmatical. The first of these faults, if it have any palpable existence, has originated in the wish to render the matter as expressive, and as dense, and as serviceable as possible. It is mainly due to the aim at obtaining brevity and force, without omitting anything. And on so comprehensive a theme, it is hardly surprising that the matter should have accumulated to an extent by no means originally contemplated; so that the object indicated by the title may even seem to be unduly departed from. This will, however, be more than justified by the fact that there are yet a great many things, not without interest or importance, unavoidably omitted.

For the second defect, which appears more manifest and serious, a similar excuse may in part be alleged, with the additional plea that *practical* information can hardly be made altogether suggestive, and must, to some extent, become dog-

matical, unless it be conveyed in a very circuitous form. At any rate, it is hoped that this will be considered simply as a fault of manner, and not as indicating a positive or presumptuous disposition, which is utterly foreign to the author's purpose.

With these frank admissions, he now submits his little volume to the test of public opinion, assured that, whatever may be its fate, it will be judged by the substance of what it contains, and not by the mere accidents of manner and composition.

Birkenhead Park.

PREFACE TO THE SECOND EDITION.

Kindness and confidence in the public naturally produce increased efforts in a writer to promote their gratification. And the favour which has so liberally been accorded to this unpretending little publication has induced the author to give the more attention to inquiries which have been made, from time to time, for such illustrations as would better enable amateurs to profit by the various suggestions offered. Indeed, these demands have become so numerous and so pressing as to render compliance with them scarcely a matter of choice, but of necessity.

It is this circumstance alone which has overruled the author's former determination, and caused him reluctantly to adopt a more expensive style of book; while the descriptions requisite for the proper understanding of the engravings now inserted, and the extended application which has thus been given to the work, have involved the addition of fully half as much more new matter. For this amplification, therefore, and the great increase of price which it has entailed, the apology must be found in a frequent and reiterated expression of the public wants, which has reached the author from a variety of quarters.

The point being established, then, that illustrations would be acceptable, and it being also of consequence that they should be

rendered as complete as possible, it was decided that, in order to avoid following in the track, or trespassing on the domains of other writers, all the examples given should be drawn from the *author's own practice.* And it is hoped that, without savouring of self-confidence, this course will be the more useful, because the plans will exhibit, in nearly every instance, some adaptation to the peculiar outlines or characters of places; incidentally thus showing how little irregularities and difficulties may be dealt with, and in this way giving a greater reality and point to the hints that may be embodied.

Among the multitude of designs which every established practitioner must have concocted, it is of course hard to select such as will be most generally available for imparting information. The expense of engraving them, too, is such as to make a somewhat limited selection essential. Hence, I have had to omit the plans of many interesting places which I had wished to present, and also to reject other sketches that might have been serviceable. In fact, it would have been easy to multiply the engravings to almost any extent, but for the danger of making the book too costly and cumbersome.

To give a wider value to the illustrations, sections of ground, and representations of objects or processes of a practical kind have, in some cases, been introduced. And in other parts, where words seemed but feeble instruments in conveying ideas, pictorial sketches have been employed. In preparing the latter class of designs, I have been indebted to the artistic pencil of my friend and former pupil, Mr. J. W. Chapman, of Dulwich, near London, whose capacity in this and other branches of our art, I have much pleasure in indorsing.

Not to make the book at all unwieldy, the size of its pages

has been kept as small as possible, and this has caused some of the plans to be put on such a reduced scale, that the various clumps and plantations are often shown in a most attenuated form, and with a very awkward outline. For the same reason, the flower-beds and specimen plants in such plans are but imperfectly represented. Happily, however, these instances are mostly of a class in which the larger features of a place are intended to be exemplified, and the defective exhibition of the minor details is not of practical moment.

Where the scale to which any of the illustrations have been drawn is not attached to them, and would be of the least importance, it is, with the few exceptions pointed out in the text, and the instances now to be adduced, uniformly thirty feet to an inch. The departures from this rule are in the case of the architectural basins and beds, (figs. 76 to 87,) which are all on a scale of ten feet to the inch, and in every place (that is not otherwise noticed) where vertical heights are given; these being to a scale of double the size, or fifteen feet to an inch, that they may be rendered more distinct.

If, in the hurry of selection, or a too confident reliance on the propriety of his intentions, the author has in any instance ventured to introduce the plans of places without having solicited the special authority of their proprietors, he trusts that the interest which may attach to such plans, and the information they may yield to the public, will be accepted as a sufficient justification and excuse.

In the cursory remarks which have been made on architectural gardening, and in the discussion of other matters relating to the arrangement and accompaniments of houses, it was hardly possible to pass over the subject of architecture without

frequent allusion and comment. But, as no claim is asserted to anything like a technical knowledge of this art, and as the references which have been made to it all bear more or less directly on the treatment of a landscape, the charge of presumption cannot fairly lie against the author. It is much to be regretted that architects and landscape-gardeners do not more usually work together, in complete unison, from the very commencement of any undertaking in which they are jointly consulted; and he who would produce a work in which the relation of the two arts to each other, and the elements of garden architecture and of architectural gardening, should be skilfully handled, and tastefully illustrated, would deserve the thanks of the entire art-loving community.

Birkenhead Park,
31*st March*, 1858.

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MODES IN WHICH VARIOUS OBJECTS ARE REPRESENTED IN THE ENGRAVINGS.



Denotes buildings, walls, or any other solid erection, whether of stone, brick, or wood.



Grass, whether lawn or field—terrace banks having a little extra shading.



Flower-beds or borders.



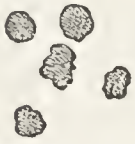
Cultivated ground in kitchen gardens.



Water in basins. (Pages 119 to 121.)



Lakes or other pieces of water.



Specimen plants on lawns, in beds or borders, or in fields.



Masses of shrubs or other plantations.



Hedges.

Wire or hurdle fences.

Walks or roads—not at all shaded.

HOW TO LAY OUT A GARDEN.

PART I.

PRELIMINARY CONSIDERATIONS AS TO THE CHOICE OF A PLACE.

From that beautiful variety of taste which brings the commonest persons into association with the more cultivated, and secures for objects, that many would regard as inferior, a certain amount of approbation and patronage; scarcely any two individuals will be disposed to select, where there is a full latitude of choice, and a thorough knowledge of every peculiarity, precisely the same spot for a residence. What would perfectly satisfy one might be displeasing to another. The conditions that some would even detest, others might actually covet. And this it is, united to the fact that few can obtain exactly all they desire, and that, from local or other ties, the alternative must generally lie between situations which comprise a greater or less proportion of the required capabilities; that distributes the population of our towns pretty equally over the suburbs, and brings districts into use that would otherwise remain entirely waste, or be devoted only to the farmer or the grazier.

Railways, however, with their annual contracts for conveyance, and the rapidity, ease, and certainty of transit, are now gradually bringing other parts of the country within the range of selection, and enabling the town merchant or man of business to locate himself from ten to twenty, or even thirty miles from the town, and thus get the benefit of country air and rural

pleasures. And from the greater abundance and cheapness of land in such districts, a wider field of choice is afforded, and more scope for the exercise of judgment and taste.

Although, therefore, every person will necessarily have his own peculiar inclinations, and the opportunities of gratifying a refined and enlarged feeling may be very limited; it is right that a book like the present, which professes merely to be suggestive, should point out those characteristics most generally desirable in a place, and which might not be thought of, or would possibly be but lightly regarded, if not thus specifically presented; leaving every one to the exercise of his individual wishes, either with or without such aids.

1. The question which first arises in the mind of an inquirer after a site for a residence is, *how it will be accessible.* There may be different opinions as to the kind of road preferable for getting at a dwelling-place; but an actual necessity exists that there should be *some* convenient mode of access. Many would desire to fix themselves near a well-frequented or turnpike road; and some would rather be situated on the side of a more retired and private thoroughfare. It will be obvious, however, that the road by which a place is approached should be a sound one, likely to be kept in good repair, and capable of being used at all times. A bad road that has to be frequently travelled, is not merely an inconvenience and a nuisance, but gives a most unfavourable impression of a place to visitors; and a private road, that is closed at night, may occasion a good deal of trouble and discomfort.

To settle in a place to which there is no good road already formed, or for the making of which last no covenant can be obtained, will seldom be otherwise than productive of misery. A mere expectation that a road will be made, should never be held sufficient; for a house may stand in a state of isolation several years, cut off, as it were, from all proper connexion with the world, if the road to it or past it be not already in existence, or certain to be cut.

It will be well to calculate, further, the length of road or drive

which will have to be made and kept in order by the owner or occupant of a place. Road-making is an expensive process in most districts; and the due preservation of roads is always troublesome. While, therefore, the having to provide a considerable length of private drive, in order to get at a place, will be an advantage, in the way of conferring more privacy and retirement; it must be looked upon as a source of increased outlay, and additional subsequent labour.

Where there is any possibility of obtaining such a piece of land, it is most important that it should have a public road along one of its sides only, and that this road should be on the north, north-east, or north-west boundary. Access will thus be given to the house at the point which is of least consequence in regard to views, and the warmer and better sides can be kept open and private. Entrance from any other point would always more or less interfere with the lawn, and the more polished parts of the garden; besides laying bare some of the best windows of the house, or involving the necessity of giving these an inferior aspect. This is assuming, however, that the site be chosen with reference to a proper aspect and views for the house.

Comparative nearness to a railway station, or to a line of road along which public conveyances frequently pass, will, even where a vehicle is kept, be a decided acquisition: for there are certain to be times when either the owner or his friends will want to make use of these conveniences. In wet weather, especially, it will be unpleasant to have to walk far before reaching some kind of conveyance.

Proximity to some seat of business, where at least the necessaries of life can be readily procured, will also be an advantage. To have to send a great distance for articles of food when there may be an unexpected demand for them, will generally be a heavy tax upon patience and time. The situation ought, likewise, to be within reach, by an easy and pleasant walk, of some suitable place of worship, one that is well established being more congenial than an entirely new one, and particularly than such as are only contemplated, not built; for there is often much

uncertainty and delay about the erection of a church that has merely been projected.

It should be recollected that roads on which there is much traffic, bring a large amount of dust at certain seasons, while they render a house and garden more exposed to observation from the foot-passengers, or the travellers on public vehicles. A place on a small and less frequented road, at a little distance from a great highway, will therefore be more comfortable and more secluded than one which lies by the side of a turnpike road. And this view of the case will further serve to show the undesirableness of having a property entirely surrounded by roads. Arable lands, fields, open country, or other gardens and private estates, will be the best possible accompaniments on all the southerly sides of a place.

Anything in the way of a public path crossing a property, and severing it into two parts, or a public road passing across a plot in the same manner, would seriously prejudice its value. When such things are carried through an estate without being fenced off, they lay bare certain portions of it to the public eye, and, what is worse, subject it to continual trespass. And to fence off a path or road of this description, would greatly mutilate a place, and give it a small and confined appearance. Nor is it at all easy to get established pathways diverted, unless a more direct route can be prepared for them. The nuisance of having a place thus open to the use of all, in populous districts, can hardly be exaggerated.

In this, as in a variety of similar cases, however, circumstances that would be inconvenient and objectionable to most persons, might be altogether unproductive of annoyance to others; for no rule of life is more true, or of more universal application, than that things are not so much discomforting or pleasurable in themselves, but are just what they are considered to be. So that what would be intolerable to many, might become perfectly inoffensive to those who were determined to regard it favourably.

2. Besides the advantage of having the property on the best

boundaries of a place congenially treated, and appropriated to sgricultural or garden purposes, or left to the rudeness and picturesqueness of Nature, it is of consequence that the *whole of the surrounding property* be of a similar character, and that it be not covered with cottage tenements, or crowded with any kind of inferior houses, or the atmosphere darkened by the smoke, and polluted by the gases from large manufactories. To live amidst fields and gardens, and cultivated or unassisted Nature, or to have only the vicinity of kindred or superior places, is a luxury well worth the sacrifice of some trifling conveniences, and the travelling a mile or two further from a town. There is so much calculated to offend and to annoy in a closely peopled neighbourhood, especially if it be crowded with small cottages, that the majority of persons will gladly shun it.

Not only, however, will it be well to look closely into the character of the district around a place to be selected, and ascertain how it is actually built upon or appropriated, and by what class of persons it is populated; but the probable uses of the neighbourhood should likewise be considered. A particular locality may, at the time of choosing it, appear highly rural, and have every desirable characteristic; whereas, in a few years, it may become densely covered with small houses or obnoxious manufactories, be cut up into narrow roads, and otherwise be completely spoiled as a place for residence. For all these things, then, due calculation must be made; and though no human foresight can reach anything like certainty in such a matter, especially considering the rapid transitions which property is now frequently undergoing, diligent investigation will commonly prove a tolerably safe guide.

Those localities unquestionably offer the greatest security in regard to the preservation of a respectable and partially rural character, wherein large tracts are in the hands of one or two proprietors, who bind lessees or purchasers to build only a certain number and class of houses on the land, and themselves agree to lay it out strictly according to a definite plan. Here there is something approaching to absolute certainty; and a

person may settle on a given spot with the full knowledge of what alone can be done by all his neighbours, and the actual *status* of those neighbours as regards pecuniary and social considerations.

Where several plots of land overlook fine natural scenery, as on the shores of large rivers, lakes, or the sea, that which is nearest the object itself will generally be the most eligible, if other things are about equal. For the view over a natural landscape that is incapable of alteration, and with no intervening space that can ever be used by another party, becomes perfectly safe from interruption at any future period, and may be treated much more liberally, and with reference solely to individual wants and tastes. Every position farther from the scenery most worth preserving, however unencumbered the view from it may be, will be liable to have that view more or less intercepted by the uses to which the interposing property may be put, unless the elevation be very considerable, and the slope of the ground rapid and almost precipitous.

If, again, land on both sides of a public road commands the same beautiful scenery, that which is on the side nearest the scenery itself will be greatly superior as the site for a house and garden; because, on the opposite plot, a partial plantation will have to be made to screen the place from the road, and this will, to some extent, block out the view, while the owner will be thoroughly dependent, in respect to landscape, on what may be done by his opposite neighbour in the way of both planting and building. It will be most unlikely—almost impossible—that some of this latter should not entirely obstruct every open sight into the country beyond.

3. What has *formerly been done upon a place*, may be by no means an insignificant, and will certainly be an interesting question. The part which it plays in local histories or legends, and the associations which previous ownership, or occupation, or uses, may fasten upon it, are all worthy of scrutiny; and may help either to endear and enliven a spot, or to clothe it with gloomy and repulsive features.

To be able to trace back the possession of a property by one or more families through a long series of years, will be almost as pleasing to some minds as having a lengthened and well-ascertained personal pedigree; and, though many would not care to know who have been the former owners, and for how long a period the history can be made out, to others such a record will be full of attraction; and the very trees and shrubs, if any old ones exist, will be all the more pregnant with interest, when it is authentically made out by whom and when they were planted.

Whether a piece of land has been used for agricultural purposes from time immemorial, or has always lain comparatively waste and vacant, or has been the site of a particular kind of buildings, it may frequently be gratifying to learn. Certain uses to which it may have been put will sometimes suffice to render the locality highly venerable, and almost sacred. The occurrence of Druidical or Roman remains in the neighbourhood, or the discovery of any vestige of these on the actual plot, or the appropriation of part of the land to ecclesiastical objects in former days, or the existence upon it of any relic of religious, or manorial, or lordly edifices, may be richly fraught with associations, all more or less calculated to awaken and satisfy investigation.

Nor will such things be always simply matters of amusement or poetry. They may have their use likewise. In reviving ancient recollections and usages, or searching after mementos of former times, a variety of hints may be gleaned as to the treatment of a place, or objects brought to bear upon the composition of its landscape, which will be exceedingly remunerative. A valuable spring or well may be laid bare; a charming ruin may be contrived from existing fragments; the first step in a train of interesting antiquarian researches may be stumbled on; family histories, which are often the key to greater memorials, may be brought to light; and, what is not entirely unimportant, an excellent and characteristic name for the property may be suggested: for, in the prevailing fashion

for distinguishing every place, however small, with a separate title, those are usually happiest who have some historical or local circumstance on which to found it. The old and common names of fields are often highly characteristic, and, when sufficiently descriptive or euphonious, there is great propriety in adopting the ancient title of any part of a property intended for a residence, but more particularly of the field on which the house is to be built or the garden founded.

4. The relative *elevation of the district*, or of the particular site selected in it, will have a great influence on the healthiness, comfort, and scenery of a place. A tract that is low and flat is always damper, and consequently colder. I have often noticed dips in a road along which I have been accustomed to travel in winter evenings, where, by the much greater coldness of the atmosphere in such lower parts, (even though no water existed,) I could distinguish the arrival at them with closed eyes; and where rivers, or streams, or other pieces of water exist in hollows, their dampness and coldness are of course increased. Fogs, which are notoriously unhealthy and unpleasant, are always more prevalent in valleys or low level tracts; and it is a well-ascertained fact that Spring frosts are felt much later, and Autumn frosts earlier in lowland districts, and near the course of streams, than on the sides or summits of hills.

A rather elevated or hilly tract, though more exposed to winds than a flatter locality, will, if it have a good aspect, and slope in the right direction, be drier and warmer in winter, and command much finer views of the country. It will be more likely to be free from all kinds of nuisances, to be out of the way of cottage property, and to escape from the gaze of travellers along contiguous roads. Where a house and garden are lower than the outside road, it is extremely difficult to shut them in effectually. From a gentle eminence, too, it will be easy to conceal all the bad features of the adjoining property, and to make use of all the better objects in enhancing the beauty and variety of a scene.

Any extravagant height, however, above the rest of the

country will produce an amount of exposure, both for the house and garden, which will destroy some of the enjoyment derivable from a habitation, and prevent the plants in a garden from flourishing luxuriantly. It would, moreover, occasion some inconvenience in regard to the approach. To have constantly to toil up a steep ascent before a place can be reached, will neither be agreeable to man nor horse, and will contribute somewhat to lengthen the journey. A very moderate elevation is therefore best, and will be specially appropriate where any member of the family has delicate health, and cannot endure much in the way of bracing winds.

5. Of almost greater moment than the altitude of a district, is the *character of the soil;* and this, rather as it affects the health and the comfort, than with reference to its influence on garden produce and operations, although the latter is far from being a matter of indifference. Scarcely anything will grow well on thoroughly stiff land; and it is very unpleasant and laborious to work it, besides requiring more attention as to the choice of weather for going upon it, than can usually be afforded.

Nothing is more unsatisfactory than to have a house and garden on a clayey soil. No amount of draining will convert it into an agreeable and open state. And whatever ingredients may be added, or melioration by working it may be attempted, it will still remain more or less cold and sticky, and in some degree unfit for developing vegetable life perfectly. It will be bad to keep clean, and to dig, and to crop, and to walk upon. It will be cold and greasy in wet weather, and cake together and crack during drought. Few vegetable crops will succeed in it, and a still smaller number of flowers. Even grass grown upon it will generally be either very wet or very dry; and the atmosphere above it will be correspondently cold and moist throughout the winter. Unless the utmost care be used to prevent any part of a building from coming into contact with it, a considerable dampness will be communicated from it to the walls, and a house will thus be made exceedingly miserable.

Land of a light and open texture is, on the contrary, conducive to both health and enjoyment, and renders a house comfortable, and a garden delightful at all times. It never becomes too wet; it is readily worked in almost any weather; it makes a lawn pleasant to walk upon, and encourages the growth of the finer grasses; it is the best of soil for flowers, and, with due enrichment, for vegetables and fruit-trees; and, in short, for any purpose it will be found either perfectly suitable, or capable of quickly being made so.

Nor is the surface soil alone of consequence; for the substratum will continually more or less affect the upper crust. A cold and clayey foundation soil, or a close retentive layer of gravel, will act upon the roots of all the larger growing plants, and tend to produce feebleness and disease after they have once reached it. A rocky, chalky, or sandy bottom will be much the driest, and altogether the most calculated to promote human enjoyment and vegetable health.

It follows, therefore, that a light and porous (though not a very sandy, or friable, or shallow) soil, on a dry and open, or rocky foundation, will be the best to build upon, so as to secure dryness and warmth in a house, and the fittest to make a garden pleasurable, and to supply the conditions most needed by the bulk of vegetables, flowers, and fruits. And it will, in point of economy, do away with some, at least, of the necessity for artificial drainage.

Lest this conclusion, however, should be unduly appropriated, it may be well to state that it applies only to *garden* ground, and to the site of a residence; and that, even for the former, any *extreme* of lightness or sandiness will be apt to occasion withered grass in the summer, and the necessity for increased manuring in the kitchen garden. For all *farming* purposes, a moderately heavy land is decidedly preferable: as, if properly drained, and carefully worked, it will yield far more abundant crops at a much lighter expense in the way of manure.

6. With respect to the *shape* or *outline* of a small place, that form is most suitable which is simple, free from all acutely

angular corners, and any great irregularities. A place that has many angles, or a very broken outline, is less capable of being made either useful or ornamental, requires a larger amount of fencing, (which is always expensive,) and the fences consume more ground, as well as throw a greater extent of shadow on the parts within them. Very narrow pieces of land are also to be avoided, as affording no scope for variety of treatment, and presenting the hard boundary lines too prominently.

That boundary is unquestionably the best which is composed of pretty regular lines, and brings the whole into a somewhat oblong figure, of which the greatest length is north and south, or nearly so, the length being about one-third greater than the breadth. Such a shape is particularly adapted for the geometrical style of gardening. In the freer English manner, a *little* more irregularity of outline might be preferable. If the southerly end of such a plot be the broadest, this will be a decided merit generally, as it will afford a wider range of view, and make the whole appear larger from the best windows of the house.

A nearly triangular figure, the narrow end of which is cut off, and not drawn to a point, and the broader end having a rather southerly aspect, will be a desirable shape for a small piece of land. If there be space enough for the entrances on the northern side, the increased and expanding breadth at the south part will be of great consequence in an ornamental point of view. At the same time, nothing could be more unfortunate than to have a plot gradually narrowing away on the best side of the house ; and a shape at all approaching to a triangle, with the narrow part fronting the principal windows of the house, would be one of the worst that could be selected, unless the slope of the land be a very rapid one towards the south, and (what is of rare occurrence) the property immediately in front be of a decidedly open and park-like character.

On the whole, then, the spot that requires the least quantity of fencing, which gives sufficient room for access on the entrance front, and which widens out towards the extreme verge on the

best side of the house, will, by admitting a greater breadth and variety of prospect, and more light and air, as well as by imparting an appearance of extent, and rendering the fences cheaper and easier to preserve, be in all respects preferable.

7. Where a person is in some measure tied to a particular district by business or other connexions, of course there cannot be much latitude of choice in regard to *climate*. But those who have habituated themselves to observe differences of this kind, will know that, within the circuit of a few miles around any town, there will be found the most striking variations of climate; according as certain winds prevail, or particular degrees of elevation or amounts of vegetable furniture exist.

In the neighbourhood of towns, a knowledge of the prevailing winds is of very great moment; for, at the opposite point from which they come, there will generally be a greater visitation of smoke and other nuisances. But if the parts over which smoke would thus frequently travel are elevated, the atmosphere will not be so much polluted as it would were they low and flat. Hilly tracts, again, as previously mentioned, are not so liable to be affected with dense and disagreeable fogs.

Generally, the south side of a town is decidedly the warmest, and the north-west side the healthiest; though of course there will be exceptions in particular cases. A part that has some undulation, and is well drained, and tolerably furnished with trees, will usually be healthier, and will certainly conduce most to comfort.

Regarding the most desirable *aspect* for a place, more positive rules can be given. A slope that inclines to the south-east is unquestionably the best for every purpose. It is more healthy, more cheerful, better suited for the growth of plants, drier, and warmer, than any other that can be chosen.

A garden that has not a good aspect is seldom enjoyable. It will usually be damp and cold; the walks mossy, and the plants unhealthy. It will be wanting in the great charm produced by light and shade. Flowers will not develop themselves freely and finely; nor will fruits be abundant or good. In fact, with

a bad aspect, the beauty of a garden, and the pleasure it produces, will be greatly diluted and marred.

It is true that, in looking over an extensive landscape, the effects are sometimes heightened and improved, and the observer is able to examine them better, when the sun is behind him, and he can stand in the shade to scrutinize a richly illumined scene. Every feature thus becomes more distinct; the eye is not pained or dazzled; and the atmosphere appears clearer. But the benefit obtained by these results would never atone for the great disadvantages of a northerly aspect; and they can, moreover, often be realized from the entrance front of a place, without any sacrifice of aspect.

8. To render a place of residence thoroughly delightful, it should not be destitute of *shelter;* and, where this exists naturally, or is already provided, the spot will be all the more eligible as the site for a house and garden.

If a good range of hills extend along the north, north-east, and north-west sides of a plot, and at no great distance from it, it will be admirably sheltered. No position could be warmer or more favourable than one on the slope or at a short distance from the base of such a range of hills. They will ward off all the worst and most unhealthy winds to which this country is exposed, without at all interfering with the action of the sun at any time of the day, or during any part of the year.

In hilly countries, there is often a considerable depression or hollow in the face of the hills, caused by the projection of large arms or buttresses on either side; and the basin thus formed, if it front any point near the south, will yield a particularly warm and snug retreat for a house and homestead.

Masses of well-grown trees on the northerly sides of a place would be an excellent substitute for hills, and may occasionally be more pleasant and congenial. Plantations are always highly effective in regard to shelter, and it is a great point to find them already on the ground.

Independently of shelter, however, if trees have not been drawn up and spoiled by neglect, there can scarcely be too

many of them on any spot intended for habitation. Nothing is easier than to thin out and remove them; and there is always a great pleasure resulting from the formation of openings through old plantations, to get views of the outside country. If the trees be not unhealthy, therefore, and are well supplied with branches, the more abundantly they exist, the greater will be the capabilities of a place. Large or aged trees and shrubs are also valuable in destroying all semblance of newness or rawness in a garden, in giving an appearance of age and cultivation, in shutting out bad objects, in improving the outlines and grouping of new plantations, and in supplying an increased amount and play of agreeable shadow.

Available outbuildings, or walls, or fences of any kind, should not be wholly disregarded. A good existing fence, especially if it be a hedge where such a thing would be wanted, will be of the greatest use, as it would take many years to rear it. But it is better that a plot should be wholly without every description of appurtenance, than that things of an improper class, or bad construction, or in a wrong position, should exist to tempt the purchaser to retain them; as the greatest dissatisfaction is commonly experienced from patching up an old house or other building that is not strictly suitable, and which can never afterwards be made so. It is far more pleasurable, and, in the end, more economical, to arrange and erect everything anew, than to submit to great inconveniences for the sake of preserving some relic of things that actually exist, because they happen to be ancient.

9. Whatever kind of *view* is sought to be obtained from a place, can be best compassed where it is situated on a slight eminence; and the rule will hold good, whether the view be one of the garden itself, as seen from the house, of natural scenery, of an arable and agricultural district, of other estates, of a river, or lake, or the sea, of distant hills, or of good individual objects.

In relation to the garden itself, as viewed from the house, some modification of the principle may perhaps seem necessary.

Although, however, a place, the ground of which rises as it recedes from the house, will appear larger, because more of its surface will be seen, yet the reverse of this would be the case when looked at from the outside of the garden, or from any point just within its boundary; and a slope *from* the house gives to the latter an appearance of dryness and importance, and enables one to bring in the exterior landscape more easily. This may be better understood by reference to the section fig. 1, which represents a piece of land the form of which is

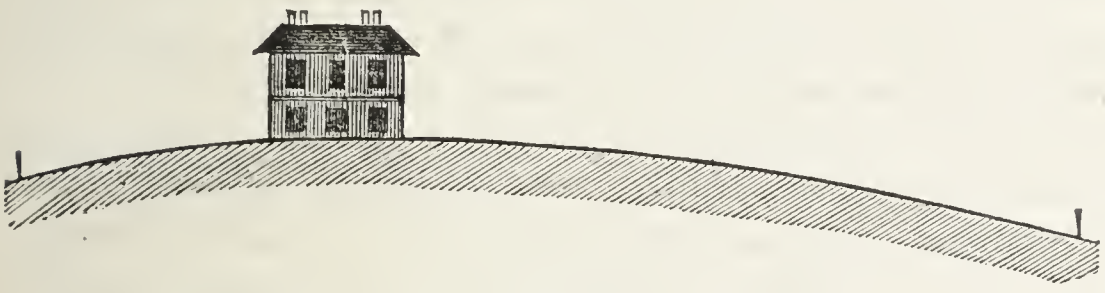


Fig. 1.

entirely convex, with the house on its summit. If the ground also rises in a gentle bank, just towards the boundary, such a slope, being more perfectly seen from the house, will enlarge the apparent extent; the general section of such a plot being shown in fig. 2. But any great amount of convexity in the



Fig. 2.

surface of the ground, as it slopes from the house, would be an evil, because it would seriously foreshorten the whole, and reduce its size materially as seen from the windows. A very gentle slope, with only a small portion of roundness in it, will be preferable.

One of the chief desiderata in regard to the surface levels of

a plot of land is to obtain a good platform, which is tolerably flat, as a site for the house and garden. This will give the house the appearance of being more naturally placed, and will lighten the expense of earthwork and of foundations, while it will, in a hilly country, make the garden more comfortably accessible. As a general rule, too, the summit of a hill, if it be otherwise than a very low one, with a broad piece of table land at the top, is not so eligible for a house as the face of an easy slope to the south. In the latter case, the hill itself will afford some degree of shelter, and of background, which, with the necessary planting, will soon give a new place a habitable look, such as scarcely any amount of growth in the trees would impart to the crown of a hill.

That the best views of things beyond a garden may be had from a partial elevation will be too obvious to need enforcing. In regard to water, however, which forms such a beautiful and interesting addition to a landscape, a point of view considerably above its level will reveal its outline and extent more distinctly, and is therefore better adapted for large and bold sheets of it than for smaller lakes. Still, it will always be more pleasing and comfortable to be a good deal above a piece of water, that it may seem in a valley, and that the garden may convey the impression of being elevated.

It is far from being desirable that only the features of nature should be seen from a place. The better parts of detached neighbouring houses, good public buildings, places of worship, &c., will, if nicely brought into view, give an air of habitation and sociality to a district. Rows of houses, however, or masses of cottages, unless the latter be pleasing in themselves or picturesquely grouped, will be very unsightly and unsuitable constituents of a landscape. And a spot that overlooks a town, except partially, and from a height, and so as to catch merely the principal buildings, need never be sought. Still, glimpses of a navigable river, in the immediate vicinity of a large town, may, from the variety and motion of the craft employed upon it, give animation and beauty to a scene. So, likewise, a *distant*

view of a town or of a portion of it, where there is any irregularity of surface, or where the principal buildings serve to compose a picture, which is framed by nearer trees and plantations, may occasionally be rendered attractive and even striking.

10. The principal *aspect* of a house, like that of the garden, should be as nearly as possible south-east. This will allow of the entrance being on the north-west side, the breakfast-room or library having a south-east aspect, the drawing-room with a south-east and a south-west window, and the dining-room looking north-east or north-west, which is, perhaps, the best arrangement. If the kitchen and offices be on the ground-floor, they can be kept on the north-east side of the house, where the yard will also be situated, and from which last there should be a communication with the kitchen-garden.

A gentle eminence, with the ground sloping a little away from it in all directions, especially towards the south, will be the best *site* for a house. An approach by a rising road, and *command* of the outlying scenery, will thus be attained; while the house will be dry, and *appear* to be so. Its dignity and importance will also thus be enhanced. It should be put rather nearer the north-east than the south-west side of a plot, that there may be some slight breadth of pleasure-garden in front of the side-drawing-room window, and that the offices and yard may not be too much obtruded. The centre of the house should be about one-third the distance from the entrance to the opposite boundary of the pleasure-grounds, that two-thirds of the ground may be devoted to the private garden.

Any other aspect than a south-eastern one will not be nearly so appropriate. The south-west would probably be as good were it not such a stormy and rainy quarter; and views towards the south-east will be most pleasing in the evening of the day, when rooms are generally more used or more enjoyed. An eastern aspect will be cold; and easterly winds are extremely harsh and unpleasant. Westerly rooms, again, would be similarly cold, and exposed to a great deal of rain. Any aspect nearer the north, except for a dining-room, (which should be

free from sunshine at the dinner hour,) would render a house cheerless, damp, and uncomfortable. An abundance of sunshine can alone keep it dry and warm, and pleasantly habitable.

A south-easterly aspect will be the fittest, moreover, for a greenhouse or conservatory, if that is wished to be added to the front of a house. And when the kitchen-garden-wall is carried out in a direction parallel with the best front of the house, as it may be, the south-east will likewise be the finest aspect for the choicest fruit-trees. In an architectural light, also, if the south-east and south-west are the best elevations of a house, a greater variety of light and shadow will probably be obtained from a nice arrangement of their parts, than could be had on any other side.

I have here introduced the ground-plan of an imaginary house, (fig. 3,) by way of illustrating, generally, what would be a desirable arrangement of the rooms, windows, offices, &c., with reference to both aspect and convenience. Not that I would pretend to such a knowledge of architectural detail as would induce me to design a house that should actually be erected. But, having given the subject a good deal of consideration, and having frequently experienced the difficulty of adapting grounds to what would appear to be great defects in architectural plans, I venture to suggest a hint or two on this point, as viewed chiefly in the light of my own profession.

By the sketch, it will be seen that the entrance to the house is from the north-west, that no important windows are on that side, and that the vestibule (1) projects sufficiently beyond the main line of the building to allow of an easy approach to the door by a carriage. The vestibule is lighted from the south-west side, and has a recess in it (2) for hats, cloaks, &c., and may be separated from the hall (3) by glass doors. The hall is also lighted by a window from the south-west, which would render it cheerful, and give it more of the character of a room. It might also have a fire-place opposite the entrance, or against the wall that divides it from the staircase. It opens on to a corridor (4) connected with all the principal rooms, and having a large

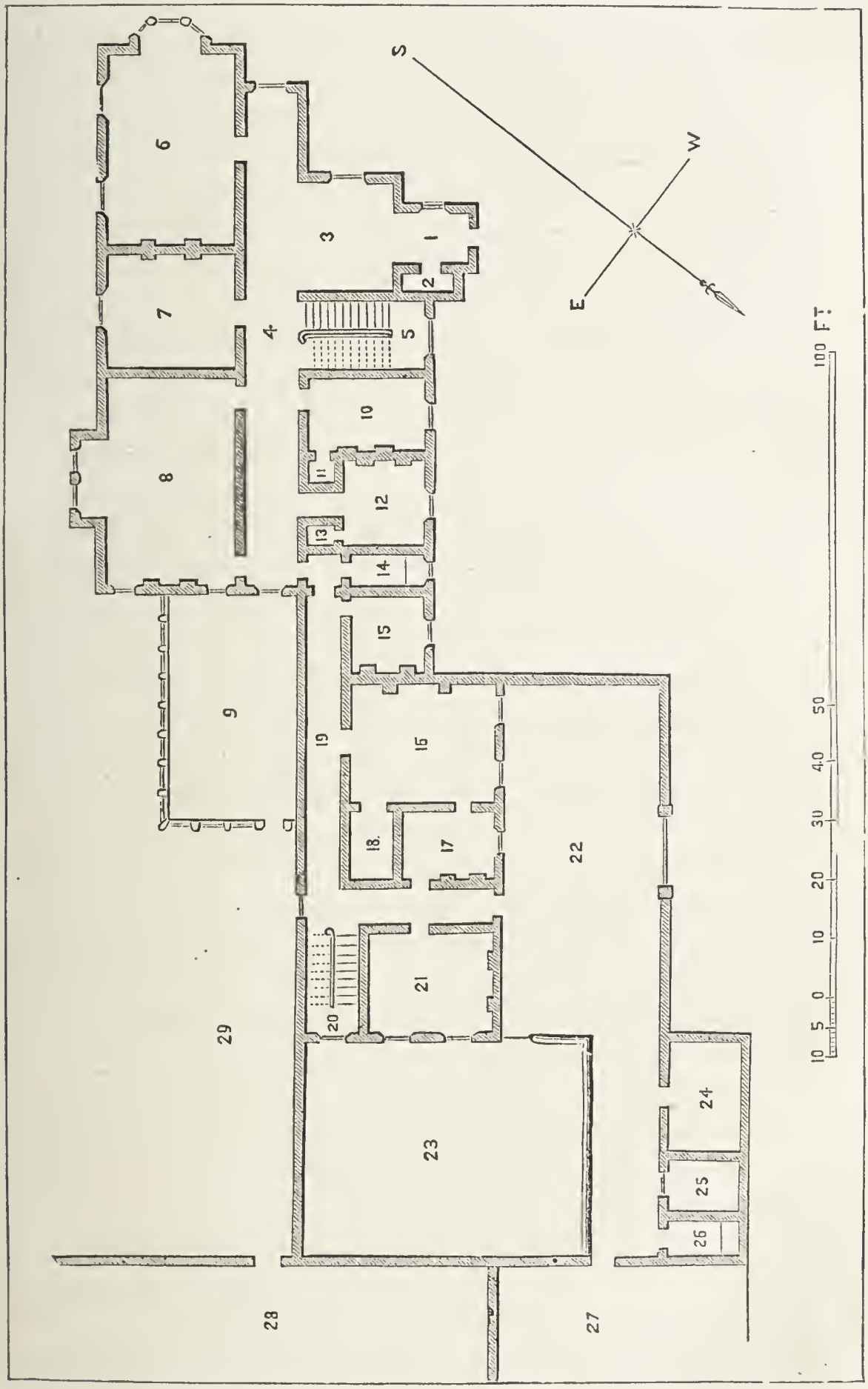


Fig. 8.—Ground Plan of a House.

window looking on the garden at the south-west end, and a glass door, which is the entrance to the conservatory, at the other end. From this corridor, about the centre of the house, the staircase, (5,) which is kept separate from the hall, although directly connected with it, and is opposite the doors of the chief rooms, turns to the north-west, and has a broad window on the landing. The drawing-room placed at the south corner of the house, farthest from the offices and nearest the entrance door, has a large bow-window to the south-west, so as to obtain a view of the garden on that side, and of the setting sun, and it has likewise two windows on the south-east side. The library or morning-room (7) is next the drawing-room with the window to the south-east; while the dining-room (8) is farthest from the entrance, is near the kitchen and offices, and has two doors, one of which, close to the back passage, is for servants. The principal window of the dining-room is to the south-east, and there are two smaller windows to the north-east, one of which looks into the conservatory (9). It would thus be a cheerful breakfast or morning-room, and the sun will have left it long before the usual dinner-hour. The door from the corridor into the conservatory would also serve as a garden door, there being another door opposite to it into the garden.

On the north-west side of the house, there is an office, business, or gentleman's room, (10,) containing a recess for an iron safe, (11,) and readily accessible from the servants' apartments. There is next a butler's pantry, (12,) with a recess for a plate safe, (13,) this apartment being placed as near as possible to the entrance door and to the entertaining rooms, besides being in the neighbourhood of the kitchen, and overlooking, by its window, the approach to the house. At 14, detached alike from the main corridor and from the servants' passage, is a water-closet, and 15 is a housekeeper's room. The kitchen (16) has a scullery (17) and a pantry or store-closet (18) attached to it, the windows looking into the house-yard. A servants' corridor (19) is terminated by a back staircase, (20,) which is close to the servants' hall, (21,) the latter having its windows to the drying-

ground, and being near the back entrance. None of the office windows look into the garden or pleasure-grounds, as the window for lighting the back corridor may be of dulled glass.

In the house-yard (22) there is sufficient space for a cart to turn, and from this yard only is there access to the drying-ground, (23,) which has a hedge on the side next the house-yard. The coal-shed (24) ash-pit (25) and water-closet (26) are placed in a recess of the house-yard, where they are more out of observation, and the yard is thus left clearer, neater, and more compact. The numbers 27, 28, and 29, refer to a compost and rubbish yard, the kitchen-garden, and a flower-garden, respectively.

11. In connexion with every house, there are certain matters of convenience and utility to be transacted, which if they cannot be carried on apart from the ornamental portion of the garden, would interfere with its privacy and its beauty. Coals, and a variety of other necessaries, have to be brought to a house; and rubbish of several kinds requires to be taken from it. To accomplish this, it is essential to the enjoyment of a place that it should have a *back and front approach;* and the facilities for affording these ought to be the subject of calculation when the land is obtained.

When the access to a house is from a main road along its northerly side, separate approaches can readily be secured, by entering at different points along that boundary. If the approach be only on any side near the south, however, it is difficult to get a second entrance without grievously cutting up the best part of the place. And where one entrance is used on the south side for all purposes, the privacy of the garden will be almost entirely destroyed, and servants, tradesmen, vagrants, &c., will have the use of the best part of the garden, and be able to gaze into the best windows. It is a great nuisance, too, to have coals and similar dirty things conveyed over the principal approach to a house, and possibly deposited close to the front door.

If, therefore, the chief entrance to a place has necessarily to be on the southerly side, it will be desirable to have a small

public lane at the back of the land, by which access can be given to the offices of the house, and to the kitchen-garden, without intruding upon the better portions of the pleasure-grounds.

That some degree of practical bearing may be given to this part of the book, an outline imaginary sketch, (fig. 4,) embodying some of the principal points which have been discussed, is now presented. The plan of the house, on a previous page, is taken as a basis of the arrangement, and the present sketch is intended to exemplify, generally, a good shape for a small plot of land, with the relative position of the house, offices, approaches, gardens, field, &c., as these might appropriately be disposed. It does not purport to be a perfect model of design, but is simply brought forward to show how the various parts of a place may be arranged, and dovetailed into each other. For the sake of additional clearness, all minor details are omitted.

The plot of land represented is supposed to contain about eight statute acres, having a public road along the north-western margin; the parts about the house being tolerably flat, the field sloping to the south-east, and an open country lying towards the south and east, with similar places to the south-west and north-east. The figures indicate the house, (1,) the offices, (2,) the conservatory, (3,) the house-yard, (4,) the drying-ground, (5,) the coal and other sheds, (6 and 7,) the compost and rubbish-yard, and frame-ground, (8,) with a sunk pit (30) in the corner, for receiving sweepings and other refuse. The stable-yard (9) contains a coach-house, (10,) two loose boxes, (11,) a harness-room and open porch, (12 and 13,) with coachman's sleeping-room and clock-tower over them, the stable, (14,) and two pits (15) for manure. There is a cottage for the gardener, (16,) with a small yard, (17,) and the requisite conveniences attached. Provision for cows, pigs, and poultry is made in the separate yard, (18,) where there is a cow-house, (19,) pig-styes, (20,) and a poultry-house at 21. The garden-yard is at 22, and has in it, abutting against the back of the hothouses, a boiler-house, (23,) a mushroom-house, (24,) a tool-shed, (25,) an open shed for barrows, ladders, soils, &c., (26,) a potting-shed, (27,) a fruit-room, (28,) and, at 29, a

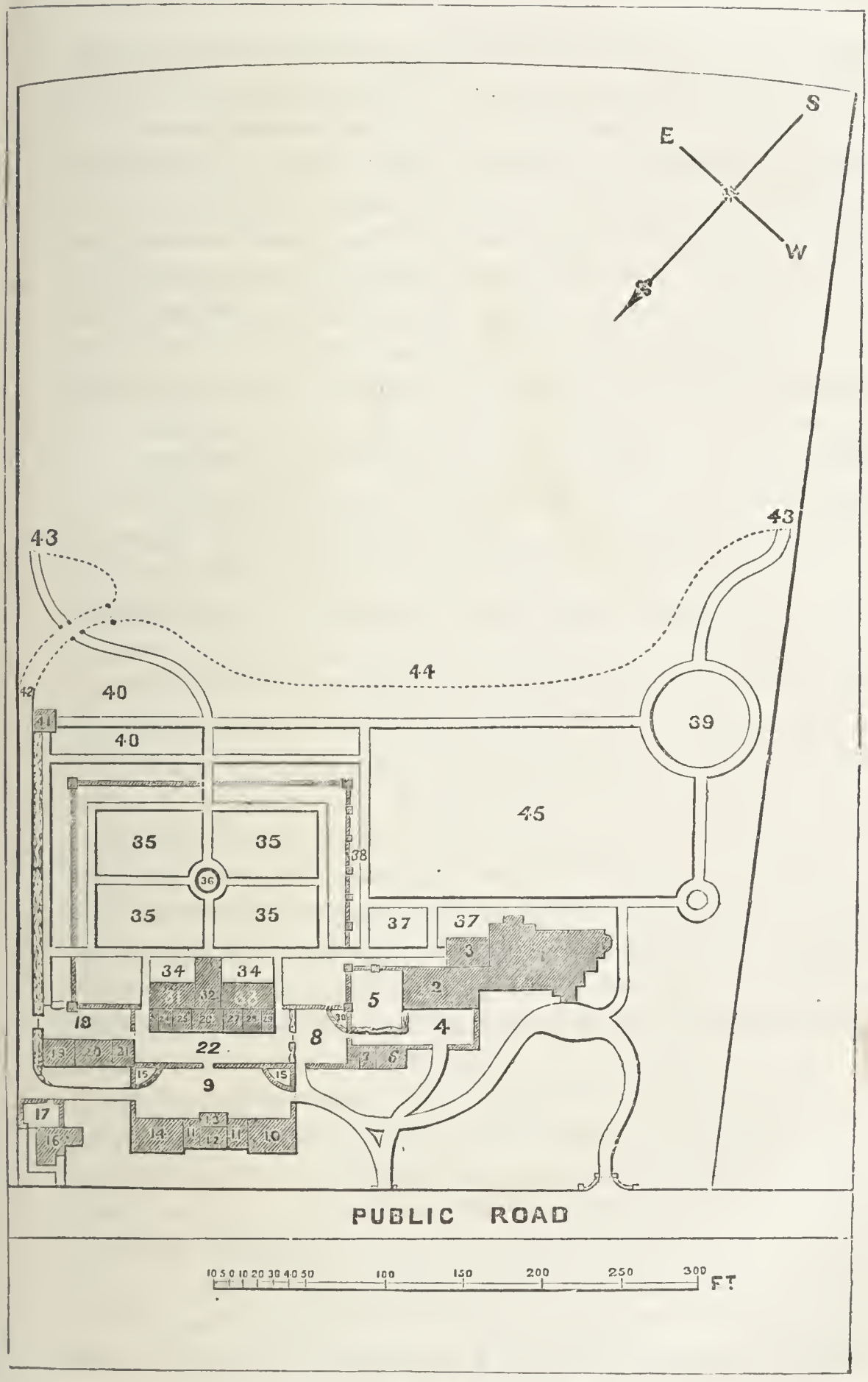


Fig. 4.—Outline Plan of a Place.

seed-room. An early vinery (31) is, like the mushroom-house, in direct connexion with the boiler-shed, while 32 is for an orchard-house or plant-house, (span-roofed,) and 33 is a late vinery or peach-house. At 34 are the borders for the vines or peach-trees. The kitchen-garden (35) is surrounded with a wall, and has a basin for water (36) in the centre. Places for flower-beds, contiguous to the conservatory, and in a warm, sheltered corner, are shown at 37. The border (38) is for choice flowers, in front of part of the kitchen-garden wall, which is rendered ornamental by piers on the pleasure-grounds side, and is intended to support the better kinds of climbers. The circular figure (39) might be arranged as a small American or winter-garden, and the spaces at 40 could be used for a collection of roses, in front of a rose-covered arbour, (41,) which would constitute the termination of two walks. A road from the farm-yard, stable-yard, &c., into the field, is indicated at 42 ; and a walk which might pass round the field, and through occasional plantations on the margin of the latter, leaves the pleasure-grounds at 43 ; the fence which divides the pleasure-grounds from the field being marked by the dotted line 44. The general lawn (45) would, of course, be clothed with masses of shrubs and specimen plants, with a few flower-beds.

It will readily be perceived, from this sketch, that a good deal of accommodation is compressed into a small compass, and that, while each of the departments is kept essentially separate, they are all, where necessary, very thoroughly and directly connected. The principal approach to the house has a branch to the stables, and one back entrance is made to give access to the house-yard, the frame-ground, the stable-yard, and, through the latter, to the farm-yard, the yard attached to the gardener's cottage, and the field. The drying-ground is connected only with the house-yard, and has a hedge on which linen may be hung to bleach, on one side of it. The frame-ground communicates with the house-yard and the garden-yard, and thus affords a direct way from the kitchen-garden to the back entrance door. There is also space enough for pits and frames on the north side of the

frame-ground, which will be beyond the shade of walls or buildings; and the separating line between this ground and the garden-yard is merely a hedge. A cart entrance into the frame-ground completes the facilities of communication, by allowing soils or manure to be introduced, or rubbish carted away. And the pit for rubbish in the corner of this ground would enable the gardener always to keep it clean and tidy.

The position of the stable-yard, on the north side of the house, is a favourable one, as there is comparatively little wind from that quarter to convey any kind of nuisance; and the stables are conveniently near, without being uncomfortably or obtrusively so. It will be noticed, too, that the stable buildings are opposite the centre of the kitchen-garden, so that the clock-tower would be an object from the middle walk; and both the stables and the farm-buildings face the south-east, which would render them dry, pleasant, and healthy. The situation of the manure-pits is likewise convenient for conveying the manure to the frame-ground, the kitchen-garden, or the field; and the manure made in the cow-house and pig-styes could, by the doors into the garden-yard and into the back road, be removed with similar ease.

In the walls, too, there would be considerable economy of space and material, as most of them are made to answer a double end. The wall on the south-east and north-east sides of the kitchen-garden is capable of being used for fruit-trees on both sides, and that along the south-western margin, as just mentioned, serves for ornamental climbers on the side towards the pleasure-grounds.

By placing the gardener's cottage near the north-corner of the land, the whole property is protected on that side, and the gardener is brought into the midst of his more important duties. A path from the high road to the cottage, as shown, would enable any one to come to it independently, without a chance of their passing into the grounds.

A little architectural skill in the treatment of the various elevations, and the adoption of such details and decorations as

would give harmony and consistency to the whole, might, I conceive, produce an agreeable effect of grouping from so varied an outline, and, by a judicious adaptation of the roofs, turn even the subordinate offices to advantage. On the treatment of the roofs, indeed, both as regards the material used, the pitch, the breadth of the eaves, and the diversity of elevation, the general picturesqueness and character of any group of buildings must ever very manifestly depend.

To sum up the suggestions offered under this head, though few pieces of land would perfectly fulfil all the several requirements thus set forth, it may safely be affirmed that such as make the nearest approach to them will produce the greatest amount of comfort and satisfaction, and be most permanently fertile in the various sources of pleasure. And where two places comprising a fair proportion of some of these capabilities, but wanting in others, should come into competition, the preponderance in either of those particular merits to which most importance is attached by the individual selecting, must determine their relative desirableness.

It is not for a moment supposed that the question has here been fully considered. All that has been pretended to be done is, to offer a few leading hints. The standing, occupations, or pursuits, or objects, or connexions, or tastes of each person choosing a place for residence, will all more or less affect his own judgment. But these are matters which could not profitably be discussed.

PART II.

WHAT TO AVOID.

When a physician is called in to prescribe for a patient, one of the first things which is commonly found necessary, is to advise what the invalid should abstain from taking, and how he should endeavour to escape from injurious influences. This treatment is often found sufficient without the use of any medicine, and, in all cases, greatly aids the application of more active remedies. And thus it is with respect to any one who advises on other subjects. No good foundation can be laid for such works as the present, unless all erroneous and prejudicial notions be first cleared away.

Every one acquainted with the history of science and geographical discovery will be aware that the labours of the ingenious speculatist and the pioneer, though often resulting quite abortively, as far as their particular object is concerned, are always accounted valuable by those who succeed them. It is not the mere unfolding of truth to others which constitutes the real criterion of usefulness in life. The exposure of error may be fully as necessary and as beneficial. Hence, the man who, in his travels, finds that a certain point cannot be attained by a particular route, and he who, by his scientific experiments, or imaginative flights, reveals the tracts which cannot profitably be further pursued, will sometimes accomplish nearly as much good as the more successful but less adventurous investigator.

In aiming, therefore, to bring the subject fairly before the reader, it will be necessary, at starting, to show what are the

things which the amateur should *not* do, before proceeding to speak of such as should actually be performed. Many a person who has gardened for himself has, no doubt, for want of such beacons, irretrievably spoiled his place before discovering his error; or, at least, involved himself in a considerably larger outlay, or rendered the whole design patchy and disjointed.

1. Possibly the greatest and most prevalent mistake of those who lay out gardens for themselves is *attempting too much.* A mind unaccustomed to generalise, or to take in a number of leading objects at a glance, finds out the different points embraced in landscape gardening one by one, and, unable to decide which of them can most suitably be applied, determines on trying to compass more than can really be attained. One thing after another is, at different times, observed and liked, in some similar place that is visited, and each is successively wished to be transferred to the observer's own garden, without regard to its fitness for the locality, or its relation to what has previously been done. A neighbour or a friend has a place in which certain features are exquisitely developed, and these are at once sought to be copied. The practice of cutting up a garden into mere fragments, which is unhappily of too frequent occurrence, is the natural result of such a state of things.

There are several ways in which a place may be frittered away, so as to be wholly deficient in character and beauty. It may be too much broken up in its *general arrangement;* and this is the worst variety of the fault, because least easily mended, and most conspicuous. To aim at comprising the principal features proper to the largest gardens in those of the most limited size, is surely not a worthy species of imitation, and one which can only excite ridicule, and end in disappointment. There is a wide difference between that variety which is so desirable, and the separation into minute parts, or blending of incongruous materials, now deprecated; the former being quite compatible with both unity and simplicity.

A place may likewise and easily be too much carved up into detached portions, or overshadowed, or reduced in apparent

size, by *planting too largely*. Trees and shrubs constitute the greatest ornaments of a garden; but they soon become disagreeable, when a place is overrun with them, by contracting the space, and shutting out light, and rendering the grass imperfect, and the walks mossy. Nothing could be more damp, and gloomy, and confined than a small place too much cumbered with plantations. Nor is the consideration of its influences on the health of the occupants at all unimportant; for where sun and wind cannot get free play, a moist and stagnant air, very injurious to all animal life, is necessarily occasioned.

But if this be the case with regard to any superfluous vegetation in general, it is much more true in respect to large timber trees. To introduce or retain many of these in a small garden is quite contrary to all the principles of good taste, and conducive only to trouble and discomfort. All the evils which attend a redundancy of the lower forms of plants are greatly aggravated, and carried to their highest point by a similar overgrowth of trees.

In the immediate neighbourhood of the house, moreover, it is particularly desirable that trees and shrubs should not abound. Independently of darkening the windows, they communicate great dampness to the walls, and prevent that action of the wind upon the building which alone can keep it dry, comfortable, and consequently healthy. It is almost impossible for any house to be otherwise than damp, which is too much and too closely surrounded by plantations. Any portion of these, therefore, which may be necessary to shut out the offices or outbuildings, should be placed as far from the walls as practicable, and by no means allowed to be in contact with them.

Another mode in which the effect of a garden may be marred by too much being aimed at, is in the formation of *numerous flower-beds*, or groups of mixed shrubs and flowers on the lawn. This is a very common failing, and one which greatly disfigures a place; especially as, where intended only for flowers, such beds usually remain vacant and naked for several months in the year. Flower-beds, too, when introduced in any quantity

on a small lawn, have an exceedingly artificial appearance, reminding one of the character common to children's gardens. They interfere sadly with all ideas of breadth, harmony, and repose.

A still more striking interruption to that beautiful continuity which does so much in the way of producing size and expression, occurs when *unnecessary divisions* are introduced into a place. These may be employed to detach parts of a very different character; or, as in the old system of hedging in particular portions, may simply be intended to change the scene suddenly, or furnish certain lines which are probably supposed to accord with the general character of the house. Not only, however, are those formal divisions mostly inadmissible in a limited space, but all kinds of separating lines, though varied and broken in the most artful manner, must be condemned, as a rule, unless where the place is tolerably large. These remarks of course do not apply to plantations or fences between the kitchen and pleasure-garden, or between the latter and the field; nor do they refer to those irregular masses of shrubs or trees which may sometimes be thrown partly across a lawn, to occasion a fresh scene behind them. They are simply aimed at such separating *lines*, whether of fence or plantation, as might be dispensed with, or for which there is no real necessity; as well as being further opposed to the practice of splitting up a place into minute parts, instead of making it as spacious and airy as possible.

Partly for the reasons just alleged, and also because they introduce ugly strips of a conspicuously different colour on a lawn, a *multiplicity of walks*, beyond what are absolutely requisite, is very undesirable in a small piece of ground. It is acknowledged that numerous walks conduce to variety; but it is much better to have only that moderate amount of the latter which can be attained without the sacrifice of simplicity. Walks that have no definite or sufficiently important object, and do not serve to reveal features or aspects of a place that would otherwise be imperfectly seen or entirely lost, are always to be avoided, as destroying the smoothness, continuousness, and

extent of a lawn, and producing a poverty and meanness of general effect.

A garden may also be overloaded with a variety of things, which, though ornamental in themselves, and not at all out of keeping with the house, or the principal elements of the landscape, may yet impart to it an affected or ostentatious character. An undue introduction of *sculptured or other figures*, vases, seats and arbours, baskets for plants, and such like objects, would come within the limits of this description. And there is nothing of which people in general are so intolerant in others, as the attempt, when glaringly and injudiciously made, to crowd within a confined space the appropriate adornments of the most ample gardens. It is invariably taken as evidence of a desire to appear to be and to possess that which the reality of the case will not warrant; and is visited with the reprobation and contempt commonly awarded to ill-grounded assumption. An unpresuming garden, like a modest individual, may have great defects without challenging criticism; and will even be liked and praised because of its very unobtrusiveness. But where a great deal is aimed at, and there is much of pretension, whether in persons or things, scrutiny seems invited, incongruities are magnified, and actual merits are passed by unnoticed, or distorted into something quite ridiculous.

Artificial mounds, again, though they may be very useful for some objects, and conducive to effect in certain positions, will, if made too high, or too conspicuous, or too decidedly indicative of the employment of art in their formation, be exceedingly unsatisfactory. If the ground of the neighbouring country be very flat, they will appear all the more out of place; and require adapting with the nicest elaboration. Everything in the shape of a large hillock, or long line of bank, that has no particular meaning, and is badly connected with the general surface, can never present a pleasing character. Some evidence of a sufficient intention or purpose, and a manifest correspondence with the rest of the scene, will be absolutely demanded in all such elevations.

2. Among the more specific features to be repudiated in a small garden, the employment of rockeries or other *rustic objects in connexion with the house*, or in its immediate neighbourhood, may be next mentioned. Every house must be regarded as a work of art, whatever may be its class or merit; and there would consequently be a want of harmony in associating it with anything composed of or resembling the uncultivated parts of nature. However ingeniously it may be contrived, or executed, therefore, a rockery near a house must be considered radically wrong; and though great skill should be used in adaptation, or a variety of fortunate accidents eventually awaken interest, these can never wholly atone for a fundamental error. Nor will the way in which such things are generally managed admit of even this extenuation and excuse. And as a retired corner could almost always be found for cultivating rock-plants, if desired, those who would steer clear of the vulgarities and irregularities of mere cockneyism will do well not to permit anything of the kind I have been describing around their houses. When composed of such materials as shells, pieces of old porcelain, scoriæ, and other small, artificial, or manufactured articles, and interspersed with grotesque-looking busts, heads, &c., as is frequently the case, their use in connexion with houses is all the more to be deprecated. An exception should perhaps be made in favour of placing a few stones, of moderate dimensions, along the base of a house, or other building, when it is raised above the ground level; as these will often have the appearance of forming an appropriate part of the foundation on which the building rests. But they must neither be very numerous, nor extend far from the wall of the structure itself, otherwise their seeming purpose will be shown to be a mere pretence.

As similarly interfering with the harmony of a place, the employment of conspicuous grottoes, towers, summer-houses, or other buildings, within a short distance, or in open view, from the house, when the style differs very widely from it, or is at all extravagant, cannot be defended on any known principle in

landscape arrangement; one of the first rules in the art being that things brought into close association should be congruous and kindred in character. If very sparingly introduced, and of a quiet appearance, and partially concealed, architectural objects, though not in the same style as the house, may be occasionally admissible. It is to the staring and grossly peculiar forms sometimes met with in suburban gardens that the chief objection lies. A castellated grotto, for example, with the greatest and most fantastic variety of outline, and numerous turrets, is occasionally to be seen from a house either in the Grecian or Italian form, or from one of those square, common-place erections, from which everything like style is expressly omitted.

3. The practice of *planting much immediately around a house* is erroneous in other ways than those yet pointed out. It prevents the true proportions, outlines, and details of a building from being properly seen and rightly appreciated. If a house be well designed, it should make a picture of itself, and only require the aid of vegetable forms at a little distance from it, as supports and accompaniments. An occasional tree or plant to balance the several parts, to soften abrupt transitions of outline, to sober and break a glare of colour, or to impart an air of finish and furniture in some cases, may be invaluable; and even a mass of trees or shrubs would often be effective in blinding inferior parts of the building, or covering defects of symmetry or enrichment. But where the architect has thoroughly studied his subject, and treated it as a picture, aids of this sort will be but little wanted, and should be adopted with the utmost care; for there is probably no one point in landscape gardening wherein less of the true feeling of art is exhibited than in the choice of accompaniments to a building.

4. What are commonly called *belts of plantation* are often found in small places, and are among the things which, in general, are quite inappropriate. They consist of strips of trees, either of equal or irregular width, placed just within the entire boundary, so as to confine the view wholly to the place itself. They serve, in fact, completely to shut it in, by a kind of green

wall, which effectually excludes a great deal of sunlight and air, and all appearance of distance or animation. They make the garden a sort of prison, which cannot be seen into by others, and from which not a glimpse of what is passing without can be obtained. Privacy, no doubt, they may secure, but it is the privacy of the cell or the cloister;—a sort of monastic seclusion, which would better befit the tenant of a hermitage.

Nothing could be more monotonous than a belt of plantation, in which the trees are nearly all of the same age, height, and general character. All variety of effect, and all ideas of indefiniteness, are of course out of the question, under such circumstances. To whatever part of the garden we go, the same hard and uniform boundary terminates the view. There is no play of outline, none of that beautiful illusion which arises from skilful connexion with other property. The cheerfulness of sunlight is curtailed, and the healthy vigour common to plants which have plenty of light and air is not to be found. The walks become green and slimy, and are always more or less damp; while a portion of the grass is made feeble and sickly, or gradually dwindles away into mere mossiness.

But the worst feature of all these evils is that they have seldom any origin in necessity, and could usually be obviated. There are extremely few places so thoroughly surrounded by bad objects, as to allow of no breaks in the boundary, and no peeps into the country beyond. And even where such *is* the case, considerable diversity and interest may be created by the use of plants of different heights and habits, to act as the screen. Indeed, a boundary that must necessarily be a barrier to all further view into the outlying country, may be so contrived and treated as scarcely to appear like a boundary at all, as I shall hereafter have occasion to show. I need only add here that formal, regular belts, especially where the trees are planted in rows, as they are continually to be met with in the neighbourhood of most large towns, are in the worst possible taste.

Those masses of trees or shrubs known as *clumps*, and noto-

rious for their extreme clumsiness, are a part of the same system as belts, and alike open to reprobation. They are either roundish, or of no regular figure; nor can they be called irregular. As generally used, they can only be described as large spots or blots in the landscape, having neither beauty in themselves nor connexion with anything else. It is probable that they were originally intended as the foundation or nucleus of a scattered group, merely filled up for a time, to obtain protection and greater rapidity of growth. But such objects might be just as well fulfilled in conjunction with some more indefinite and pleasing external outline.

Narrow strips or *lines of plantation* are among the most tasteless forms which belts can assume, and are equally mean and undignified wherever else they may occur. They can so readily be seen through, and will frequently present, at the lower parts, a mere assemblage of bare stems. Their effect is most meagre. They want breadth and massiveness. Hence, when plantations are necessarily so straightened, they should be composed mainly of such low-growing shrubs and dwarf-trees, especially evergreens, as will, by being planted tolerably close, and furnished down to the ground, produce a thicket-like character, that shall conceal or disguise their actual dimensions.

In the subjoined sketches, fig. 5 shows a narrow belt of trees,



Fig. 5.

similar in size and character, such as is frequently seen round the margins of small parks, where, if undergrowth of any kind has ever been planted, it has become killed by the density and shade of the larger trees. Fig. 6 will serve as a hint of the way in which such a belt may be broken up, and its form still

more diversified by the use of a few intermediate bushes, such as Thorns or Hollies.



Fig. 6.

The same defect, rendered, probably, a little more manifest from the superior beauty and variety of the ground line, will be



Fig. 7.

apparent in fig. 7, which exhibits a belt traversing an undulating surface. And the mode of remedying the evil is partially indi-



Fig. 8.

cated in fig. 8, where the trees are thrown into masses on the slopes and summits of the swells in the ground; the hollow

being left unclothed for the purpose of marking the full extent of its depression.

5. Any description of high fence that *confines a place too much* is as faulty in all essential respects as a belt of plantation, and in some particulars even more so. It has a harsher, more forbidding, and exclusive appearance, and its upper line will necessarily be stiffer. It gives an unkindly and inhospitable expression to a place. Besides, high close fences keep out air more than even trees, and also produce, for a given distance, a more complete shade. They should never be employed unless they are really indispensable, and then they ought to have the hardness of their lines relieved by trees and shrubs inside, or with ivy or other climbers scrambling irregularly over them. Those sides of a garden where shelter is required must, however, be excepted from the rule; though it will generally be found that trees are a much better screen for gardens than a wall, (unless the latter be very high,) provided there be breadth enough to admit of a sufficiently dense plantation.

6. There is an opposite extreme to that just described, into which some persons are apt to fall, by rendering their gardens *too exposed.* Examples might be found in which from a love of display, or a disposition to give others the benefit of whatever enjoyment happens to be possessed, every inch of the garden is bared to the public gaze. There is thus no quietude, no retirement, and scarcely any of the pleasure arising from the ownership of property. A lady or gentleman fond of gardening cannot engage in any of its pursuits without attracting general notice; dogs and other animals will have the run of the place; and the luxury of cherishing song-birds must be relinquished, for they will not frequent a garden that is so unsheltered.

Nor is this all. Every beautiful flower that unfolds itself, or shrub that spreads out its attractive berries about Christmas time, affords so many temptations to pilfering for the passers-by, among whom there will ordinarily be some, at least, who will be unable to resist the inducement; and the mortification

of seeing the choicest and most admired favourites thus stolen will be frequently incurred.

Besides this, a too open boundary fence is undesirable as a matter of taste. It exhibits the limits of the place too clearly, and will, in most cases, show public roads, fences to other property, buildings, &c., that should rather be concealed. It reveals what is beyond the place in too broad and expanded views, which are, unless in very peculiar circumstances, not nearly so interesting and effective as narrower ones, apart even from the consideration of the former often exhibiting what is not wanted to be seen; and it lays bare the life and bustle of the highway too glaringly and thoroughly, instead of in mere glimpses, and at broken intervals.

As a question of convenience, too, a very open fence is equally to be avoided, when, as is all along assumed, it is not covered, or partially covered, from within by shrubs and trees. It admits winds too freely; and there is as little screen afforded by it from the weather as there is from the observation of passengers; partial protection from the winds being one of the most important conditions in a good garden. It likewise allows all the dust from the outside road to enter a place in summer, and thus the shrubs and flowers become soiled, and the whole garden dirty and uncomfortable. It further interposes no deadening or softening influence to the harsh and disagreeable noise of traffic on a highway; the rumble of vehicles, or the still more grating sound of the rude or obscene jest and vulgar quarrel.

7. Where a garden is to be made on land that has been planted at some previous period, and *trees of considerable magnitude* exist upon it, especial care should be used in reference to the removal of any of these, so as not to render the place too open and bare; for where fine trees are known to have stood, an air of nakedness and poverty of the higher forms of vegetation will be all the more manifest and displeasing. There is no subject on which greater deliberation is demanded than the cutting down or removal of large trees, as nothing changes the character of a place more.

8. The adoption of *too great a mixture of styles* in gardens is an error that should be specially guarded against. It is the source of numberless little incongruities and improprieties; and although, where the space is very small, it may be somewhat difficult to attain any style at all, yet a mixture of the formal and the free, the decorated and the simple, the picturesque and the polished, is sometimes seen attempted, and with the worst effects. Straight and regular lines can rarely be blended with curved and flowing ones; nor can rough and broken forms be fitly associated with such as are smooth and graceful. Things which have no affinity in their character, or expression, should not, except in very rare and peculiar instances, be brought into conjunction.

9. *Unsuitable ornaments* are things which many persons who have only a glimmering of the requirements of art have a great propensity for placing about gardens. These may be of the nature of artificial basins of water, ponds, figures, bridges, flag-poles, prospect-towers, cannon, groups of stones, spar, or roots, with objects of a similar nature, which may or may not be fitting ornaments for a garden in themselves, but which may be so inappropriately disposed, or so entirely unallied to the prevailing characteristics of a particular spot, as to be wholly inadmissible. In some few cases it may happen that the vulgarity or the ugliness of an *individual* object offends the eye of taste; but a much more common cause for complaint exists in the passion for scraping together all sorts of good or indifferent things, without adequate regard being paid to their affinity to each other, or their suitableness for the place in which they are deposited.

10. The making arrangements in the plan of a place for occasioning to visitors one or more *little surprises* as they are passing round the garden, is, if much effort be bestowed upon it, and better objects sacrificed for its accomplishment, extremely unsatisfactory at best. It is an appeal to the lowest species of admiration; and all the pleasure it may occasion is but momentary, and can never be renewed to the same individual.

When on a small scale, too, the machinery by which the effect is produced will be always too apparent. Solid merits and substantial beauties are much to be preferred; for the pleasure to be derived from them never ceases, and does not satiate. An ingenious trick, to minister a little excitement and novelty, may be very amusing, and even useful, if occasionally practised, and with materials capable of being otherwise employed immediately afterwards; but a thing of this sort assumes a new and far inferior character if intended to be permanent. It can only amuse once, and will ever afterwards be looked upon as silly and weak, unless it aim at higher ends than simple astonishment.

11. From a similar cause, *all manner of eccentricities* in a garden will, if they have nothing better to boast of, never obtain lasting admiration; and, as in personal character, are more generally the evidences of a feeble mind, than of the possession of genius. In the vagaries of genius, however wild, there is often something of consistency, and always more or less of brilliancy, to compensate for the accompanying follies. But in the extravagances which ordinary minds commit, we see all the faults, without any of the redeeming qualities; and mankind are little inclined to be charitable towards those who think themselves so far elevated above the mass as to be entitled to set established rules and proprieties at defiance. It is far safer, therefore, and more conducive to that impartation of pleasure to others which all seek or profess to wish for, to keep only in the beaten track, and strive after excellences which are sufficiently known and acknowledged. Enough of freshness and originality to satisfy any reasonably active mind, may easily be attained by new combinations of the ever-varying materials of nature, without striving to jumble together things that can have no possible correspondence or relationship.

Everything partaking of the nature of a *sham*, also, that is wanting in real excellence, will be discarded by persons desiring to obtain credit for correct taste. Artificial ruins, mere fronts to buildings, figures to represent animals, bridges that have no

meaning, or for which there is no necessity, or any other merely artificial representations of natural or other objects, where the aim and intention are to induce the belief that they are *really* natural, will commonly be despised when the trick is discovered.

12. As an abstract rule, extreme formality or *regularity of arrangement* is by no means suitable for a small garden. Straight lines require length to show them to advantage; and regular figures demand some breadth of surface to exhibit them in their proper proportions. A place that is laid out in a formal manner, will, unless very extensive, always look smaller than it really is, and very much less than one treated in a more irregular and natural way. The walks, too, are necessarily much more obtruded; and the whole scene presents little or no variety. It is well, therefore, to reject this kind of style as much as possible, in dealing with small areas, and to adopt one more fitted to make the most of the space. In extremely narrow strips of land, where the entire surface is taken in at the merest glance, simple figures and right lines *may*, perhaps, be preferable, as exhibiting less of pretension. But where the dimensions are greater, and yet inconsiderable, the reverse of this will hold good; the use of straight walks having a more ambitious look than those of a serpentine form.

13. *Large geometrical figures*, unless they embrace the whole garden, are never satisfactory; nor even then without being kept extremely simple. The more their parts are multiplied, the more destructive they are to dignity, and breadth, and repose. Flower gardens, therefore, and other separate parts of a place, when geometrically laid out in close beds, and put in the front of the house, should bear but a small proportion to the rest of the garden, or they will annihilate all semblance of extent. At least two-thirds of the length of the lawn, measuring away from the house, should be free from such innovations. And if three-fourths, or even five-sixths, of it be unencumbered in this manner, there will be a greater harmony of parts.

Two exceptions to the application of this doctrine may probably be admitted. Where a rich pastured country, sufficiently

spotted with timber trees, lies in front of a place, and, by the skilful treatment of the boundary fence, appears to belong to the owner, a strictly formal plan of the garden may be effective. And the same remark will apply where a very picturesque and rugged piece of natural scenery joins on to a place.

14. Akin to the style just condemned, in its relation to moderate-sized gardens, is a certain baldness and *plainness*, which may likewise exist under different modes of arrangement, and which, more than almost any other characteristic, contributes to make a place appear poor and uninteresting. Where the space will at all justify it—and it must be restricted indeed if it will not do so,—the walks and plants can be so disposed as to afford as many different views as possible. From no single point, unless it be an elevated one, should every part be seen. A lawn need not be like a bowling-green, with a simple fringe of plantation; but should have a variety of minor glades and recesses, that are only to be discovered and examined from particular points. Bareness is nearly as faulty as meretriciousness of ornament. Indeed, of the two extremes, it may be questionable whether elaboration is not the smaller evil. There is a want of cultivation and means,—a dearth of invention, and a marked absence of all attachment for a garden, in the one case; while the other only displays an ingenuity that might have been highly creditable if better regulated, and a zeal that is in itself good, but simply calls for a little judicious restraint.

Monotony of character may likewise often be deepened and confirmed by the endeavour to bring the whole of the garden too much into one level or slope. In the formal style, some approximation to flatness is positively required. But for irregular gardens, with broken groups, and serpentine walks, any natural undulations, or even some little attempt at artificial variety of surface, will, if softly and appropriately finished off, be a decided improvement to a garden. It is customary, however, for persons who do not study the subject to commence laying out their gardens by making all the ground as level as possible. A more unfortunate error could not be fallen into;

for character might be better obtained by changes of level than by almost any other similar means.

15. In the treatment of a small place, it is further expedient to reject everything that has an air of ostentation, or appears only proper to more extensive domains. In many instances, therefore, a *carriage-drive* to the house, although often very convenient, would not accord with the limits of a garden, and is consequently better omitted. No positive rule as to what length of approach would justify the use of a drive can be laid down; but, in general, it should be at least thirty or forty yards. The extent of the entire place will, however, be the best guide.

It should be borne in mind that a carriage-drive not only looks assuming, but it tends greatly to reduce the size of a small garden, by cutting it up so much, and exhibiting so large a portion of it in gravel. From the peculiar colour of the latter, it always deceives the eye as to the extent of surface it covers; an area of gravel never appearing nearly so large as one of equal dimensions laid down in grass. Green is at once more conspicuous, and more agreeable to the sight. And grass possesses these qualities at all seasons. Hence, to make the most of a place, as to size, broad masses of gravel should, if possible, be kept out of a cottage or villa garden.

Where a house is sufficiently contiguous to the high road, and its general character warrants such an appendage, an entrance *court*, treated architecturally, and with proper accompaniments, may be an excellent substitute for a short drive; and, in this case, a large gravelled area, with, perhaps, bold margins of grass, a few evergreens, and some climbing plants here and there scrambling over the walls, would be wholly unobjectionable.

A carriage-drive that would pass the windows of any of the principal rooms of a house, or terminate nearly in front of them, would be still more exposed to the objections here urged. For callers or visitors to have to pass the windows of sitting-rooms is always an undesirable arrangement; though this has some-

times to be tolerated, from a variety of considerations. But the evil is much aggravated when such an approach is one for vehicles also, and servants as well as friends have thus the free use of it. Of course this will depend very much on the arrangement of the house, the correct position of the entrance-door being a matter frequently overlooked by architects.

16. Some gardens are, moreover, so contracted, or of such a peculiar shape, that the appropriation of any part of them to vegetables or fruits appears quite inconsistent with the attainment of any kind of beauty in the ornamental portions. And, in such instances, the *kitchen department* may very properly be omitted. A mere scrap or corner of kitchen garden, which only serves to mar the general design, can afford no real pleasure; and the conveniences it would supply are commonly otherwise and easily attainable. The propriety of devoting a piece of ground to these purposes will, however, depend more on the general figure of the land, and the position and arrangement of the house, than on the mere size of the plot. If the ground lies entirely in front of the principal windows, and is but narrow, a kitchen garden would seem inadmissible, in point of taste; the front of a house appearing to demand only ornamental and pleasurable accompaniments. Besides, kitchen gardens are usually by no means so profitable as they are thought to be, and must be regarded more as a luxury than a source of saving. Vegetables can, in most cases, be purchased more cheaply than they can be grown; and it is merely for securing their freshness, and the pleasure of having reared them, that a kitchen garden is worth consideration. Herbs and salads are alone of any real consequence, since it is very convenient to have these at hand for any emergency; and they can ordinarily be put in some quiet corner of the grounds, where they will not obtrude on the attention.

PART III.

WHAT TO ATTAIN.

In proceeding to the various points which the designer of a garden should endeavour to compass, as far as the nature of the locality and other unavoidable conditions will allow, it may be well to premise that any rules here furnished can only be of general application. It is obviously impossible to lay down principles which shall embrace every variety of case; and hence some who practise landscape gardening depend mainly on their eye, both in creating and judging of artificial scenery. Doubtless, too, there *is* much in almost every garden which requires it to be treated peculiarly, in some way or other; the outline and surface of the plot, the position, arrangement, and aspects of the house, and the requirements of the owner, having mostly something in them different from what they are in any other place, and consequently needing a corresponding difference of treatment. And it is in the skilful use and blending of these various objects and purposes that the *art* of the landscape gardener consists. In reference, therefore, to such circumstances, general rules would seem, at first sight, to be of little use, or an actual disadvantage; embarrassing and encumbering rather than aiding the practitioner.

But the advantage of fixed principles, even in the most uncommon and complex examples, will only be overlooked on a cursory view. Closer observation will always show that, although there may be cases in which no recognised law could be carried out in its naked simplicity, yet that some modification

or mixture of one or more rules must be adopted, in order to produce any really good effect; and that, while such a result *may* be accomplished by accident, it is far easier, and more satisfactory, to attain it by design. In what follows, then, most of the rules given will be found more or less applicable to *all* gardens of the class treated of; though they will often require much consideration, and some ability, to adapt them to particular localities. It will, however, be a primary aim to render them as suited as is possible to the condition of the mass of those likely to consult them.

CHAPTER I.

GENERAL PRINCIPLES.

1. *Simplicity*, with some degree of intricacy, are, perhaps, the first things to be aimed at in laying out a garden. In the absence of the one, there can, in a small space, be no indication of refined taste; and without the other, no permanent pleasure will be experienced. Seemingly anomalous as they are, they may yet be made perfectly compatible. A design may be essentially simple, without being bald or severe; and intricate, without becoming labyrinthine. Simplicity is the opposite of ostentation and extravagance; intricacy, of mere blankness. Simplicity is the offspring of the highest taste, and is a prime element in pure beauty. Not that it altogether characterises the beauty which is, "when unadorned, adorned the most." For it is perfectly consistent with some degree of chaste ornament.

A garden should have more or less simplicity, according to its size and character, in its main outlines, arrangements, and furniture. The transitions in it should all be easy and flowing, the lines all graceful, the decorations elegant. Very rarely will a small garden bear being furnished with any striking evidences of wealth, or luxury, or elaboration. The hand of art should touch it so lightly as to leave few traces of its operations. Its forms and figures ought all to be gently rounded off, and unite softly with each other. Lawn and gravel, shrub, tree, and flower, with all the less common and more costly appendages, must appear to belong to one another, and to fit into the place in which they occur.

2. At the same time, the *intricacy* which arises from a par-

tial and pleasing involution of parts, from slight and insensible changes, and from that artful arrangement of single plants and groups which produces freshness of aspect and newness of vista from so many different points of view, must not be neglected. For a garden may be all that is correct, and tasteful, and classical, and yet, like a well-moulded countenance, prove dull, tame, and void of expression. It is play of feature,—a something behind and beyond which has not been explored,—novelty of expression, variation of aspect, an alluring attraction onwards after higher beauties,—that constitutes, in both instances, the life, the spirit, and the charm. Intricacy is, in fact, the very soul of landscape-gardening.

3. *Convenience* is likewise a thing which requires to be duly studied and provided for. As, in a house, a beautiful exterior will never compensate for defective internal accommodation, so, with a garden, the most perfectly tasteful disposition of parts will never give real satisfaction, if comfort and convenience have been sacrificed. It must be remembered that a garden is intended not merely to be looked at from the windows of a house, or the elevation of a terrace-walk, but to be used and to be enjoyed. The walks should therefore pass as easily and as directly to their appointed object as can well be accomplished, and they should be dry in wet weather, and smooth during drought. The land must also be well-drained, so as to be capable of being worked or walked upon at all times. Every feature of interest ought always to be comfortably accessible. A flower-garden and a greenhouse should be near or adjoining the house, for the sake of affording the family ready means of examining or gathering the flowers. A kitchen-garden should also not be far from the kitchen, that the produce may be conveyed to the latter with little labour, and without attracting observation. It should further be placed near the stable-yard, that manure may be soon removed from the one to the other. And, when practicable, a kitchen-garden may, on one side at least, abut upon a road or lane, that soil, manure, &c., may be carted to it at any time.

Places for preserving tools and depositing rubbish, and means for obtaining water when required, back paths or roads to the kitchen and offices, space for drying linen, if it can be afforded, lengthened walks round a paddock for exercise, with an arbour or summer-house in it for shelter from showers or storms, and for reading and retirement at other periods, are some of the various conveniences which should be taken into account in laying out a place; especially as many of them cannot be obtained at all unless they are secured in the first instance.

4. In order still further to attain the full advantage of convenience to economise space and labour, and to make everything appear orderly and well-contrived, *compactness* of arrangement will be particularly influential. Nothing tends more to exhibit a want of design, or to produce general slovenliness, than a scattered and ill-considered disposal of the different parts of a place. Each department that is connected with another—and all should be but parts of a combined whole—ought not merely to adjoin but to fit into its neighbouring department, so that no space may be lost, and no untidy corners created, and no unnecessary expenditure in the erection of walls or other divisions occasioned. In fact each wall or fence in the interior of a place should, if possible, be made to serve a double purpose, and act as a boundary to two separate compartments, or form a part of two distinct sets of building. Thus, the wall on the north side of a kitchen-garden may be made to constitute one of the fences to a house-yard, a garden-yard, a stable-court, and even a small farm-yard; while the back of such a wall might also be used to support various low lean-to sheds, that may happen to be needed in either of these yards.

5. Few characteristics of a garden contribute more to render it agreeable than *snugness* and *seclusion*. They serve to make it appear peculiarly one's own, converting it into a kind of *sanctum*. A place that has neither of these qualities might almost as well be public property. Those who love their garden often want to walk, work, ruminate, read, romp, or examine the various changes and developments of Nature in it; and to do so unobserved.

All that attaches us to a garden, and renders it a delightful and cherished object, seems dashed and marred if it has no privacy. It is a luxury to walk, sit, or recline at ease, on a summer's day, and drink in the sights and sounds and perfumes peculiar to a garden, without fear of interruption; or of dress, or attitude, or occupation being observed and criticised.

Something more, however, than mere privacy is involved in the idea of snugness. It includes shelter, warmth, shade; agreeable seats for rest, arbours for a rural meal, and velvety slopes of turf, overshadowed or variously chequered by foliage, to recline upon. A room that may fitly be called snug is small in its dimensions, and rather amply furnished, with its window not open at any point to the public gaze. A garden, likewise, to deserve the same epithet, should have its principal or subordinate parts of rather contracted limits, be furnished somewhat liberally with tall-growing plants and trees, which will produce some degree of shade, and present an air of comparative isolation.

Where there is sufficient extent, it is probably better to have one or more small nooks, or partially detached gardens of a particular kind, to realize something of both snugness and seclusion, and give the leading and broader portions of the garden a more airy and open character. Still, in any case, unless it be purely for show, a certain amount of privacy ought assuredly to be sought after. And the more thoroughly it is gained, the more pleasurable to most persons, and the more accordant with good taste, will be the entire production.

6. *Unity and congruity of parts* are, probably, among the easiest things to attend to, yet the most seldom attained. Curved walks along the front of a house,—figures, vases, and other architectural ornaments in a different style to that of the principal building,—straight walks passing off obliquely from other straight ones, or even curved lines issuing from or crossing straight ones at an oblique angle,—a mixture of general styles of treatment,—gay roses or honeysuckles twining around funereal pillars or urns,—the most sombre-looking plants placed against a

building in a florid style of architecture,—the commonest greenhouses tacked on to structures of some pretension as to correctness and purity of manner;—these, and a variety of similar incongruities, are most abundant and conspicuous in gardens.

Taste, on the other hand, demands that there should be a perfect harmony between the various portions of a garden, both with respect to each other and to its buildings. Every structure ought to have its appropriate garden fittings, to impart or preserve to it its proper expression. The part just around a house should be treated somewhat architecturally or formally; and the transitions from this to the more distant portions of a garden, and from these again to the field, and so on to the surrounding country, be gradual and almost imperceptible. And where any sort of rusticity or picturesqueness is wished for, or some other feature essentially distinct from those which characterise the garden generally, such pieces ought to be separated from the rest by a well-marked though inartificial division, so that the two are not seen together.

Connexion and order are the laws of universal nature, and can seldom be safely infringed by art. Contrast, it is true, may sometimes be admitted into a garden, and will occasionally be very effective; but it is available chiefly in small matters of detail, such as the colours of leaves and flowers, the habits of plants, their heights, &c. Harmony in other things is of far more consequence. It is the only true foundation of greatness or excellence. To have several notable characteristics, or to perform many things well, falls to the lot of very few individuals; and a garden that affects to have more than one marked expression or tone, is too frequently a failure. Unity, however, and a well-balanced and well-blended adjustment of parts, impart to it a weight of character and a dignity of aspect which are sure, in the end, to win for it esteem. That which is really good and tasteful, while it is certain to obtain the approbation of those capable of judging it, will quite as surely at some period, however remote, secure the suffrages of the multitude. An inferior object, on the contrary, may please for a time, but will speedily

grow distasteful. It is only for true beauty that a lasting and general relish is excited.

7. Isolation of parts and ornaments is the converse of *connexion*, and would be quite alien to all beauty. Garden decorations mostly require supporting. Nakedness is commonly repulsive to right feeling in art; drapery, furniture, and accompaniments being demanded. The bare outline of a plantation, or a solitary specimen or group, will appear harsh and out of joint. Openings or glades, that are perfectly simple or unfurnished, also present a certain hardness and severance of parts. They look like mere gaps. It is in the artistic distribution of plants and groups, so as to do away with continuity of *lines*, and blend perceptibly each individual object with all the rest, that the highest power of a garden or other scene will reside.

8. That a palpable attention to *symmetry* should distinguish gardens laid out in a formal manner, no one will now be forward to dispute. The ridicule conveyed in the well-known couplet,—

> "Grove nods at grove, each alley has a brother,
> And half the platform just reflects the other;"—

is, though widely circulated, and often revived, by no means to be admitted as the "test of truth." Such gardens would be nothing unless the nicest balance was preserved. Symmetry and regularity are their very essence, as well as that of architecture; on which they are founded; for in good models of the most irregular buildings, the truest adjustment of parts is strictly observed. There should also be a beautiful balance maintained, however subtile and disguised it may be, in the proportions of every garden, whatever be its style. Not that the same description of objects, placed in similar positions, should be found on the opposite sides of gardens, but that their general effect should be that one side is, as a whole, about equal to the other in height and breadth; or, at least, that such an impression should remain on the mind of any one glancing over the two.

9. *Gradation*, or the agreeable transition of one part of a garden into the other, without any decided breaks, or marked interference with harmony, should always be striven after, as it will enable the designer to use parts of different styles and a variety of ornaments, and yet preserve enough of consistency and smoothness. But the gradation to which I would most directly advert is that which treats the different parts of a place as so many ascending steps, until the highest and best points are reached. As, in a house, the exterior should be but little decorated, the vestibule or porch plain, the hall only a trifle more ornate, and the various rooms more and more enriched, till the saloon or drawing-room, which is the most showy of all, is arrived at; so, in the out-door domain, the exterior look, while unexceptionable, should be quiet and by no means attractive, the approach private and not adorned with flowers, the pleasure garden a little more enriched, and the front of the house, with its lawn and flower-beds or flower garden, be in the very highest style of art and beauty. It may, perhaps, be impossible to develop this system of arrangement fully, in consequence of the shape, or size, or peculiar accessibility of the land, or from other local considerations. But the more thoroughly it *is* inwoven into the plan of the place, the more perfect and pleasurable will that place be made.

Where the best parts of a garden are open to every one who approaches from the outside road to the house, there is not merely no privacy, but nothing to mark any distinction between the treatment of friends and casual callers. All the delight of showing the former round the garden, and revealing its more sacred and elaborate features, is completely sacrificed if they can see them before reaching the house. In this respect, a garden should be a sort of practical climax.

10. A great deal of ingenuity is often demanded to give *apparent extent* to a place that is, in fact, extremely small. There are several ways of contributing to the attainment of this. Attention to some of the points already discussed will partly accomplish it. If a garden be simple in its plan, there

will be a good deal of open space in it, and a dash of intricacy will rather heighten than diminish such an effect. Harmony of parts will further maintain the idea of size; for, where everything is linked together to form a united whole, there will be none of that distractedness of attention, and division of interest, which tend to make a small place appear still smaller. Repose is indispensable to the production of an appearance of extent in a narrow compass, and unless everything conspires to maintain the idea, no attempt to awaken it will be successful.

Breadth of lawn must be fully attained before any notion of extent can be conveyed. A garden will always look meagre without a good open lawn. One broad glade of grass should, therefore, stretch from the best windows of the house to within a short distance of the boundary, with as little interruption from walks as possible. The plants and groups may be ranged irregularly on either side of this opening, and, where the space will permit, there may be smaller glades through and among these at varied intervals. If such a broad glade of green-sward can be had on two or even three sides of the house, the effect of size will be still more fully realised.

The openness here advocated must not on any account be converted into plainness. There is no more common error than to suppose that a place which has simple borders along two or three of its sides, and the enclosed area entirely unfurnished, presents the best possible representation of size. Because a very small space, such as a room, will appear larger for being nearly or quite empty, it must not be assumed that a garden is to be judged of similarly: on the contrary, a simple area, which is taken in by the eye at one glance, invites attention to the sharpness of its boundaries. That which requires no mental effort to understand and embrace will never seem extensive, unless of gigantic proportions. The notion of size is not to be realised, within straitened limits, by mere simplicity. It is indefiniteness alone,—the giving the eye a number of points to rest upon, and recesses to explore, and the imagination a field for its active exercise,—that can produce the

required result. What we measure piece by piece, through a lengthened process, will always be considered larger than that which strikes upon the vision at once, in all its proportions.

Where there is an opportunity of connecting a lawn with the field or park by means of a *sunk fence*, and keeping the park closely fed down, so as always pretty nearly to resemble the lawn, the place will be much enlarged in appearance. Even the existence of a wire fence to separate the two, instead of a sunk wall, will not very materially lessen the result sought to be produced by this union of parts. But the edge of the lawn and that of the park ought to be about on the same level; for if the earth be raised on the top of the sunk wall, or on the upper edge of the slope from the bottom of the wall into the park, the eye will be prevented from travelling smoothly and continuously across the two surfaces, the division-line will be more or less harsh, and some of the actual space will be concealed by the raised bank, or darkened by its shadow.

To make an open glade of lawn appear still larger than it is, the expedient of *turfing closely around the plants* and masses along its margin may be had recourse to. It has previously been stated that an object of one colour, and that a green one, acquires a striking apparent augmentation of size. And if the plants that flank an open lawn are principally evergreens, and their branches sweep the grass, without any soil being visible, the space is thereby very much expanded in appearance.

What has just been said as to the effect of a single and uniform colour in giving breadth of effect, will apply, moreover, to the injunction now added that all *walks* should, as far as is practicable, in a small place, be *concealed from the house.* This can be in great measure done by using plants of very various heights, whether in groups or as specimens; and more rarely, by raising the ground slightly towards the walk, and then dropping it rather suddenly within a few inches of its edge. The mode of effecting this may be seen in fig. 9, which is a section of a lawn falling away from the house, and crossed by a sunk walk, the dotted line over the latter showing what the

level would be if the walk was not there, or not depressed. Where plants would be out of place on account of breaking up a glade, or spoiling a vista, or intruding upon a recess, this



Fig. 9.

raising of the ground for some distance to a uniform height, or giving it a very gentle undulation, to cover a walk, may be successfully adopted. It should be recollected, however, that as before hinted, any portion of a lawn that is raised takes off several inches or feet from the view of the part behind. And this consideration should suffice to keep such banks down to the lowest level consistent with the fulfilment of their design.

At any point in which there is a great change in the line of a walk, or other walks branch from it, there is a special necessity for having a mass of shrubs or some other opaque medium to shut out such abrupt transitions from the house and the rest of the grounds. Sudden turns or breaks should, if necessary at all, be accomplished quietly and privately, being at least screened from notice until they are actually reached. Besides, the point from whence a branch walk diverges, requires concealing for the additional reason that the eye might otherwise travel from the house or lawn some distance along this branch line; and a walk that can be thus seen along is more conspicuous and offensive than one of which only a cross view is obtained.

Another motive for keeping walks retired and out of sight which may here be mentioned, though it does not so much affect the question of extent, is that they may be more private and shaded, less liable to be overlooked, more cool and refreshing in summer, and warmer and more sheltered in winter. By passing along them, too, when they are thus secluded, the various views of the place which occur at the many openings

that may be left, give, by reason of their number and diversity, a more exalted impression of size. And, unquestionably, when persons walk in their gardens, and choose the paths for the purpose, (as they always must do except in the finest weather,) they will usually desire to be to a certain extent unseen, so that their motions and occupation may not be the subject of observation or comment, and that they may not, if the space be small, whenever their eyes are turned in a particular direction, (whether on the house or outside road,) encounter other eyes fastened upon them with a prying, scrutinising gaze.

One of the best methods of adding to the apparent limits of a place, is to get rid of anything like obvious or *glaring boundary lines.* This can be done by planting, throwing up mounds of earth, the use of very light and low fences, sunken walls, the treatment of a low wall as an architectural feature, the covering of a dwarf rough wall with ivy, and letting this straggle out from it wildly and irregularly, by broken thickets of common Thorns and Hollies, or by a mixture of several of these things. The worst and ugliest species of fence, where it is much seen, is a plain wall, especially if it be high, a close wooden paling, unless it be quite a rough one, of split oak, such as is common around the metropolis, or a hedge that is kept regularly clipped. All these present a formality, hardness, and liny character, which are continually making themselves conspicuous; and there is no losing the consciousness of a near and disagreeable boundary when it is composed of such materials.

It should be observed that, as few places offer facilities for getting rid of the boundary line entirely, at all points, without a regular enclosure of plantation, there is little objection to its appearing occasionally, provided it does not stand forth too prominently, or present any positively bad features. The chief point is to keep any length of it from exhibiting itself, and to procure, in the spaces that come between such exposed portions of it, sufficient connexion with what is beyond, to dismiss all semblance of a continuous boundary fence in that direction.

The subject of the concealment of the fences of a place,

is one of considerable moment, and will be more definitely and practically treated in a future page. At present, the enforcement of principles only is sought.

Still further to carry out and complete the idea of extending the limits of a garden, good and beautiful scenery, or *objects outside the place*, should be brought as much and as conspicuously as possible into view, and all vulgar, deformed, or disagreeable things, or such as do not appear to belong to the property, or to be its fitting adjuncts, be thoroughly excluded. In the latter class, common houses or cottages, outbuildings, neighbours' residences of a better order which are very near or staring, high or ugly fences on an adjoining property, public buildings that are not in good taste, agreeable, or striking, will furnish a few illustrations. They are to be shut out in various ways, according to their height, position with respect to the best front of the house, and nearness. For hiding large buildings, one or two leading points of observation may be selected, of which the drawing-room windows of the house should invariably be the principal, and the object to be gained should be attempted in relation to these. It is hopeless to seek to darken one or more great eye-sores from every part of the grounds; for in so doing, the most beautiful views may be intercepted from the better and more important stations.

One simple rule of perspective should never be forgotten in dealing with ugly masses of building that are both high and near. It is, that the nearer we bring to our point of vision any object that we wish to interpose between ourselves and another object, the larger will be the surface of the latter, both as regards breadth and height, that we screen from view. A reference to this fact will often enable the operator to accomplish a good deal with scanty materials, and to do it at once. Very large trees, for instance, are not always possessed, or to be procured; and, if planted, they will not thrive so well as others of a lower growth. The knowledge of the above truth, however, will render the use of the smaller ones as perfectly, and as immediately effectual, as the larger would be in a more distant

position. And in this way a moderate-sized evergreen may be made to answer a purpose which a tree of great magnitude would scarcely be sufficient for in another place. It need hardly be said that evergreens are much more suitable for the office, where they can be had large enough, as they do the work well at all seasons of the year. It should be added, that any *extreme* adaptation of the rule would probably bring the trees employed too close to the house, or too much on the lawn, both which have to be shunned.

The sketch (fig. 10) inserted here will suffice to convey the necessary idea of what is intended. The dotted line, taken

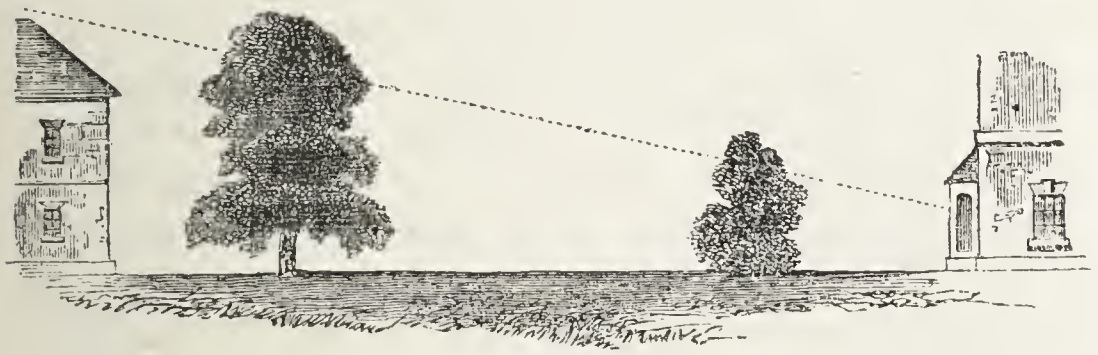


Fig. 10.

from a window as the point of view, will make it evident that a bush is just as useful, when sufficiently near, as a large tree in a more remote position. And it may be mentioned that where the ground falls away from the point of vision towards an object that is to be shut out, the application of this principle is still more striking.

Such deformities in a landscape as are somewhat distant, and either not actually large, or which, from their remoteness, do not appear to cover much space, may, at times, be appropriately blotted out by a neat greenhouse or summer-seat, a small temple, or any architectural feature akin to these. In connection with a flower-garden, too, the same point may be compassed by a colonnaded wall, an ornamental or trellised covered way, an architecturally treated wall for climbers, or a short range of glass houses. But ornaments of this class are only fitted for

peculiar positions and styles of architecture, to which they require skilfully adapting.

There are certain features to be met with in some landscapes, which, though not in themselves inelegant, or deficient in beauty and interest, may have their character and effect very



Fig. 11.

much improved by the way in which they are made visible from a place. Such are church towers and spires, (fig. 11,) pillars and obelisks, distant and pretty cottages, prospect and flag towers, ruins, lighthouses, windmills, and many other more commonplace erections, which may yet, from their position, their outline, or their historical or local associations, be worth directing attention to particularly. The most characteristic and effective plan of

introducing such to view is by small openings in the intermediate or boundary plantations, which shall create a kind of *vista*, at the end of which the object intended to be seen occurs. If the sides of such vistas are tastefully and naturally finished off, without any appearance of formality, or indication of art, and the trees in the outer landscape at all favour the design, very beautiful effects may be produced in this manner, out of the most ordinary materials. Or the framework of such openings may have a more artificial character, (fig. 12,) the branches



Fig. 12.

of trees or light wooden fences being made into a Roman or Gothic arch. Or the same can be formed out of old stems of trees, or wire trellises, clothed with climbers. Rude or more polished arches (fig. 13) might also, in some places, be appropriately made of stone, or plastered brick, or any similar substance. And either of these might form an artistic framework to a small scene, of which one object is the principal feature.

Broader sweeps of landscape, when the nature of the surrounding property sanctions their introduction, will, of course, require

to be treated differently. It will not do to cut them into shreds, or exhibit them in mere patches alone. Nevertheless, very bold ranges of uninterrupted scenery, however fine, are almost incompatible with the confinement of a small garden. For the very



Fig. 13.

amplitude and grandeur of such scenes serve to render the meagreness of the home view all the more marked and inconsistent. In addition to which, it may be assumed, as a sort of rule, that every landscape, distant or otherwise, should have a distinct foreground, and that this should be obtained within the home estate, and tolerably near the principal points of observation. So that, to create such a foreground, it will be needful to separate the prospect into two, three, or more divisions. And if this be happily executed, omitting merely the tamest portions,

and making the openings of various width, with very differently shaped plants or groups to compose the framework of the picture, a result more consonant with the character of the place, and more attractively beautiful, though less imposing, will be realised, than if the whole had been left to its native boldness and breadth.

The treatment of foregrounds may be exemplified (however imperfectly) in figs. 14, 15, 16, and 17; the first of which repre-

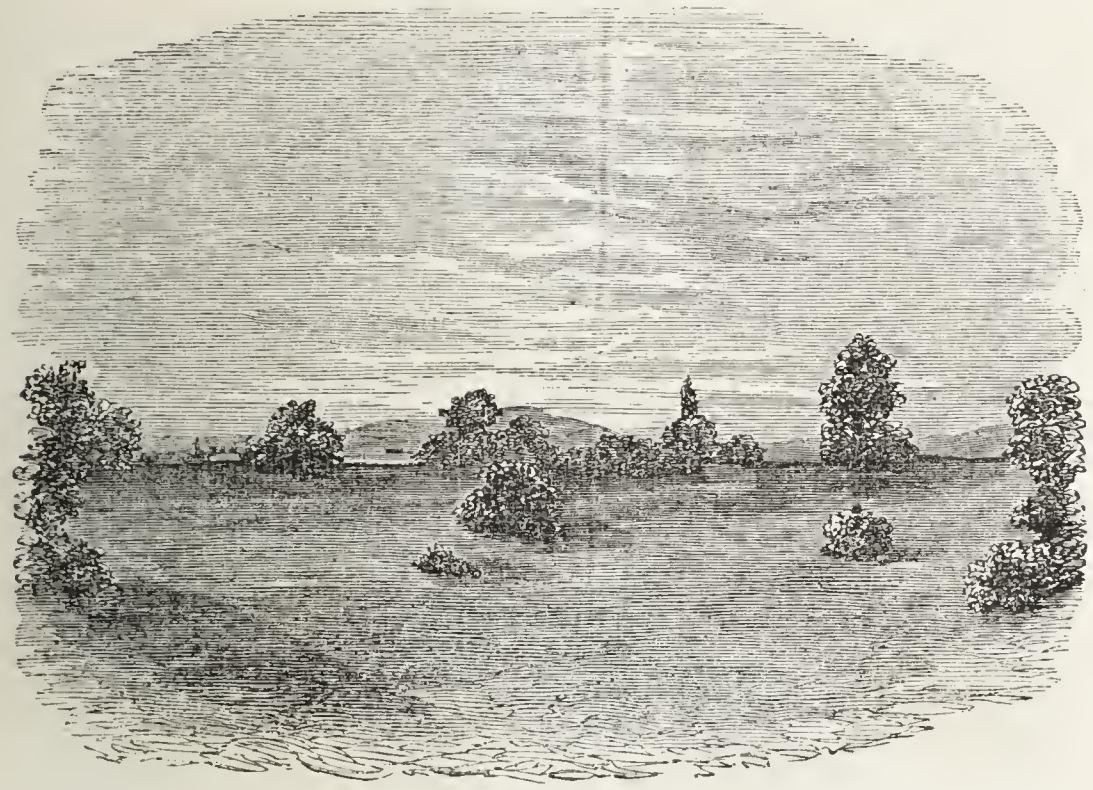


Fig. 14.

sents a foreground to a flattish and quiet landscape, the second to a more undulating and varied tract of country, the third to a still more irregular and hilly piece of scenery, and the other to a lake or the sea. In all these cases, the materials of which the foreground is composed are natural ones, and are treated in the natural manner. Of course, however, different kinds of ornamental fences might enter largely into the composition, and become characteristic elements of the scene.

This principle of *dividing a large landscape* into several portions, in relation to a place of narrow limits, by the introduc-

tion of very irregular masses of trees and shrubs along or near its front boundary, may be yet further developed, and applied to cases in which only such smaller scenes *can* be admitted. For the treatment of both would be the same, and the effects of each would be alike suitable and desirable. Examples will not be unfrequent, where snatches of delicious scenery can be gleaned,



Fig. 15.

with the aid of much contrivance, here and there, around the best sides of a house; the intervals being wholly blocked up with something beyond the owner's territory and control. Only let it be established, then, that these glimpses or partial views of outlying beauties are those most proper to the accident of having but a small garden,—that they best accord with its necessary internal arrangements, and most forcibly enhance its

own apparent size; and, so far from such conditions being the subjects of chagrin and vexation, they will be hailed rather as felicitous and appropriate. What a person guided by the



Fig. 16

highest taste would endeavour to effect, were there no restrictions and impediments, it can surely be no disadvantage to another to be compelled to submit to.

In its fitness for awakening and fixing the attention, the separation of a country scene into several minor portions, instead of exhibiting it all at once, may be a little longer dilated upon. There are few natural pictures, except such as are very fine and commanding, which do not lose their power of attraction in the precise ratio of their breadth. That which is gazed upon through a variety of *comparatively* narrow openings, will, if only just above common-place, win more notice than if it lay before the observer in its naked expanse. And as we pass along behind a screen that is gracefully unfolded, as it were, at intervals, to reveal to us fragments of landscape, curiosity is excited to catch those points hidden by the opaque portions of the screen, and an extreme diversity of prospect is gained.

Whether the plantations between different openings, made to exhibit a pleasing landscape, be the result of necessity, to hide what is objectionable, or of choice, to heighten and impart variety to the pictures intermediately displayed, their outlines and edges alike require to be most carefully and artistically treated. Not that this should be artificially done, but with such refined and delicate art, that it shall appear as if Nature herself had polished them off. Roundness, and yet irregularity, play of outline, an intermixture of evergreen and deciduous plants, forest trees, tree-like shrubs, and such as are decidedly shrubby, with variety of form and colour, should be their chief characteristics.

When any broad sheet of water, such as the sea, a large river, or a lake, forms the principal object from the front of a house, or from some point in the garden, the value of a good irregular woody *foreground* (fig. 17) will be even more apparent. A great glare of water is seldom agreeable to the sight; and in some kinds of weather, may be most disagreeable or melancholy. The passage across it of vessels of all sorts, likewise, becomes far more interesting and delightful when it is only to be observed at intervals, and is occasionally lost sight of. If water be looked at through a leafy screen, it is, moreover, in some degree sobered down thereby. It does not dazzle or pain the

eye so much. It has all the charm of light and shadow. Its own lustre and loveliness are brightened by the contrast. It is a gem with a dark setting.

There may be states of the atmosphere in which a large unfurnished expanse of water will be perfectly satisfactory. On



Fig. 17.

a rich summer's evening, towards sunset, or during twilight, especially after warm showers, water may often be in the highest degree beautiful, without any accompaniment. But in general it will either be too glittering or too cold to be altogether satisfying, without some aid from trees as a foreground; and in this changeful and chilly climate, the periods at which its own naked beauty can be entirely appreciated will be of rare occurrence. It is, therefore, wise to provide for common and usual enjoy-

and usual enjoyment, and to leave extraordinary pleasures to be otherwise obtained. The scene that is most pleasing at all seasons of the year will undoubtedly furnish the largest amount of gratification, and make a habitation most cheerful.

11. Nothing imparts a greater air of refinement and gentility to a garden than a certain amount of *richness* and *polish*. The first of these may be attained by means of a tasteful selection of plants and flowers, and by the sparing use of appropriate architectural decorations. Polish is more a matter that relates to the mechanical execution of the design. Still, it may be advanced a step higher, and applied to the expression as well as the finish. In the outlines of figures and beds, in the arrangement of plants, and in the shaping of the ground, much may be done to create this delicate grace. Everything straggling or ragged, all that produces confusion, and, as a rule, all angularity and harshness are completely opposed to it. Extreme smoothness, easiness of transitions, gracefulness of lines, softness of undulation, lightness and elegance of ornament, are some of its leading manifestations.

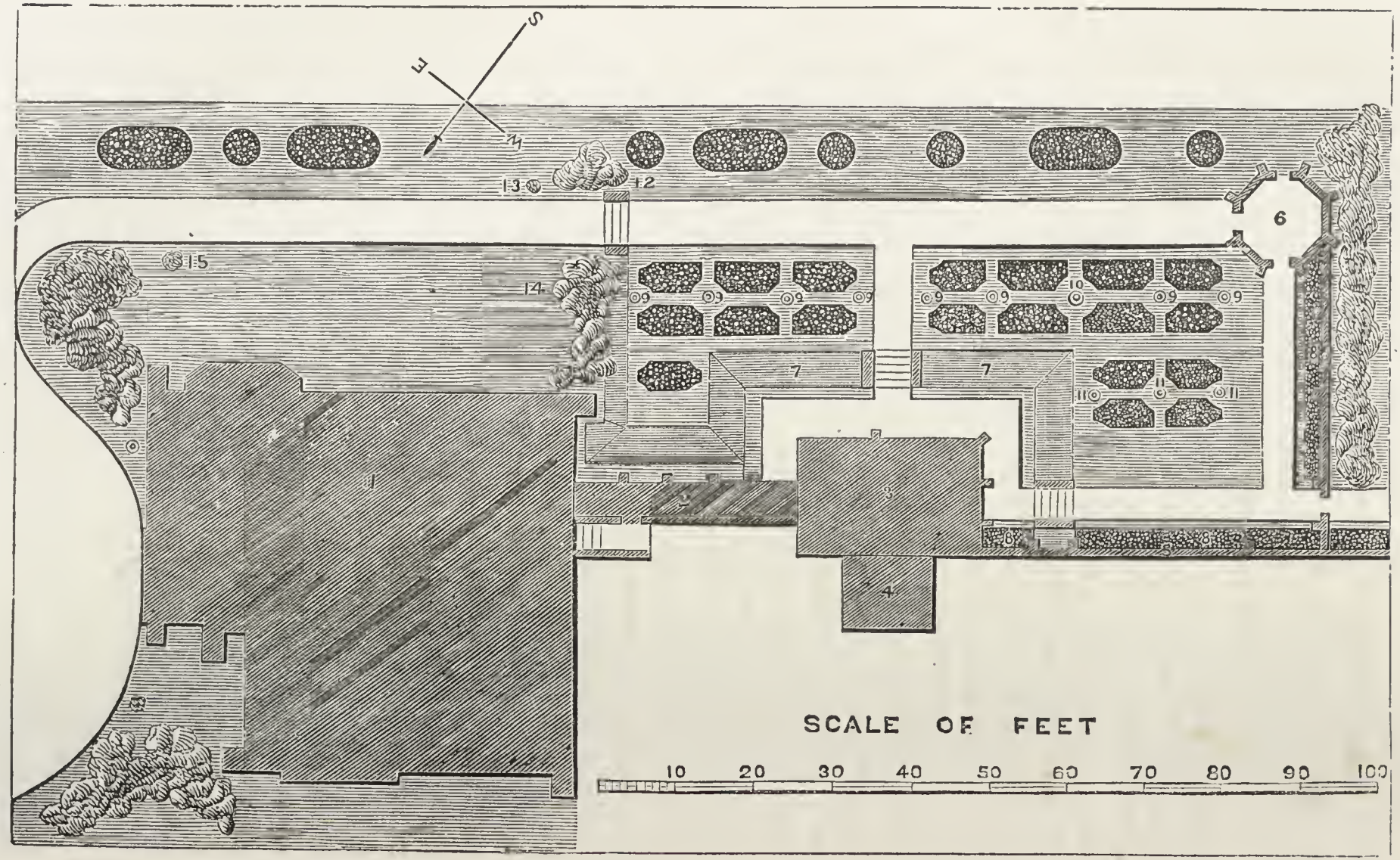
Both richness and polish will, to a certain extent, be the result of keeping, as well as attention to matters of detail in the first formation. A place can never possess either, unless the taste shown in the design be carried into the minutest details of the execution, and be maintained by subsequent care and correct feeling. Hard deep edges to the walks and borders, slopes or undulations which unite with the general level by a convex instead of a concave line, and little irregularities (that are not undulations) in the surface of a lawn, are quite incompatible with high polish; as extreme thinness of plants in beds, poverty and weakness of masses or specimens, large staring patches of bare soil visible in the borders or beds skirting a lawn, an inferior order of plants in the neighbourhood of the house or by the sides of the grass glades, and the use of common-place or uncongenial ornaments, are inconsistent with richness.

12. To *conceal the offices* and out-buildings belonging to a residence is a matter of the most ordinary kind; yet it may be

very clumsily effected. Planting is in general the most effectual means. It should not, however, be carried so close to the building as to darken the windows materially, or occasion dampness. And that this may be attended to without intruding too much upon the space of the garden, the arrangement of the house must be adjusted accordingly. A good deal, in short, will depend upon the architect. Perhaps it is best, when the servants' apartments are on the ground floor, to keep them wholly on the least important side of the building, as regards aspect and scenery; and have their windows looking for the most part into the house yard, which can then be easily planted out. If treated as an inferior wing to the house, they should always recede far enough from the principal elevation, to give space for the admission of light and air between them and the plantation or whatever else is used for screening them.

The offices of a house may be otherwise hidden by means of a close trellis, covered with climbers, intermixed with Ivy; by a raised bank or mound, with a few shrubs on the top of it, and a dwarf wall and area on the inside next the house; by a low greenhouse or small range of glass-houses, or a colonnade or covered way, when there is room for any of these; or by an ornamental wing-wall for tender climbing plants, attached to the house. The preference to be given to any of these expedients must be determined altogether by the locality, the style of the house, and the tastes or desires of the owner. Either of the methods suggested will require applying with skill, or they will, in remedying one evil, only create another.

The annexed plan (fig. 18) is brought forward in this place to point out how the offices, yards, &c., in the rear of a house may be disguised, while, at the same time, a considerable amount of effect is produced in the way of support to the house, and of general architectural grouping. It is a small portion of the plan of grounds belonging to Owen Jones, Esq., of Stanacres, near Thornton, Cheshire. The house and offices (1) are in the early English style of architecture, and are connected with the conservatory (3) by a covered way, (2,) which is open in front. At


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4 is a boiler shed, in the rear of which are the house-yard, garden-yard, stables, &c. An ornamental wall, (5,) with buttresses, and built of red sandstone, like the house, joins the conservatory to a summer house, (6,) which latter terminates two principal walks, is open on three sides, and is likewise a stone erection. The whole partially encloses and shelters a small flower-garden. Additional character is obtained by having the conservatory and covered way on a raised terrace, level with the house, and about four feet above the flower-garden, to which last it is joined by a terrace bank (7) of grass. The border (8) round the base of the wall is filled with choice flowers and climbers. Dwarf evergreens are placed where the remaining figures occur, 9 being specimens of *Andromeda floribunda*, 10, a dwarf Rhododendron, 11, plants of *Erica carnea*, 12, a bed of *Daphne pontica*, with a few Rhododendrons, 13, *Yucca gloriosa*, 14, a mass chiefly filled with Rhododendrons, and 15, Hodgins's Holly. The kitchen-garden lies to the west of the boiler shed, (4,) and the wall running south-westwards from the conservatory constitutes the kitchen-garden wall on its north-west side. In a subsequent illustration, (fig. 165,) more of the details of this place will be given.

When the offices of a house are wholly in the basement story, instead of the usual small areas and gratings, which convert them into mere cellars, a better way of securing light, air, and cheerfulness, is either to make a broad open area along the entire sides on which the windows occur, and treat it architecturally; or to slope the ground down to the level of the lower floor from the garden, and keep it as lawn, with a few low shrubs scattered about upon it singly and in groups; or to make a similar sloping bank to each window, only building up an area to half its height. The last plan is the least obtrusive, and the most easily carried out; though the having a continuous slope along the whole front of the house where the windows are situated is best adapted to secure dryness, and make the lower rooms comfortable. In either case, the top of the slope should be just on a level with the bottom of the plinth of the house, or only two or

three inches above it, and be kept precisely at that level for its full length, so that the slopes and the basement of the building may not be seen at a little distance from the house, and the plinth may appear resting on the soil or grass, as it should be. Any shrubs that may be used should never be allowed to grow much above the same level.

13. I come now to the consideration of that very essential element in the composition of a landscape,—*variety*. This has been happily termed "the spice of life," since without it existence has no true relish. And its influence in landscape gardening is equally potent; for it gives a vivacity, a freshness, and a piquancy which nothing else will supply. It is the crowning grace that makes even uncouthness tolerable, and invests beauty with superior attractions. Sameness is but another word for feebleness; variety, for power. It is that for which man has a kind of innate and insatiable thirst, to which nature is perpetually ministering. Who ever saw the sky dappled or tinted in exactly the same manner, or a plant or tree developing itself precisely, part for part, as another does? No two natural landscapes could ever be found alike in all particulars. In stream, and forest, and mountain, with all their shades of modification, and minuteness of furniture, there is a wonderful dearth of near resemblances, or more than general relations. It is the province of art, then, to consult and to weigh these indications of nature, and the corresponding tastes in man, and to derive lessons from the one, and endeavour to gratify the other.

Variety may be partly obtained in gardens by *serpentine walks*. If, from some elevation, we observe the course of a small river, with its numerous and varied meanderings, or follow the devious track of a wild forest path, we shall soon be convinced of this. It is the graceful contortion of line that at once pleases the eye and stimulates the fancy;—carries the observer onward, and continually rewards him with fresh beauties. But as neither a small stream nor a forest path will be nearly so alluring when a number of their convolutions are

spread out in one view, as they would be were it necessary to pursue their course in order to discover each particular turn, and pry into its individual charms; so a serpentine walk, in which several of the curves are seen at once, or where they very much resemble each other in sweep, loses the chief and most engaging part of its variety. It is of prime concern, therefore, that the curves in a walk should be varied as much as they can be in their length and expansion, (fig. 19,) and that

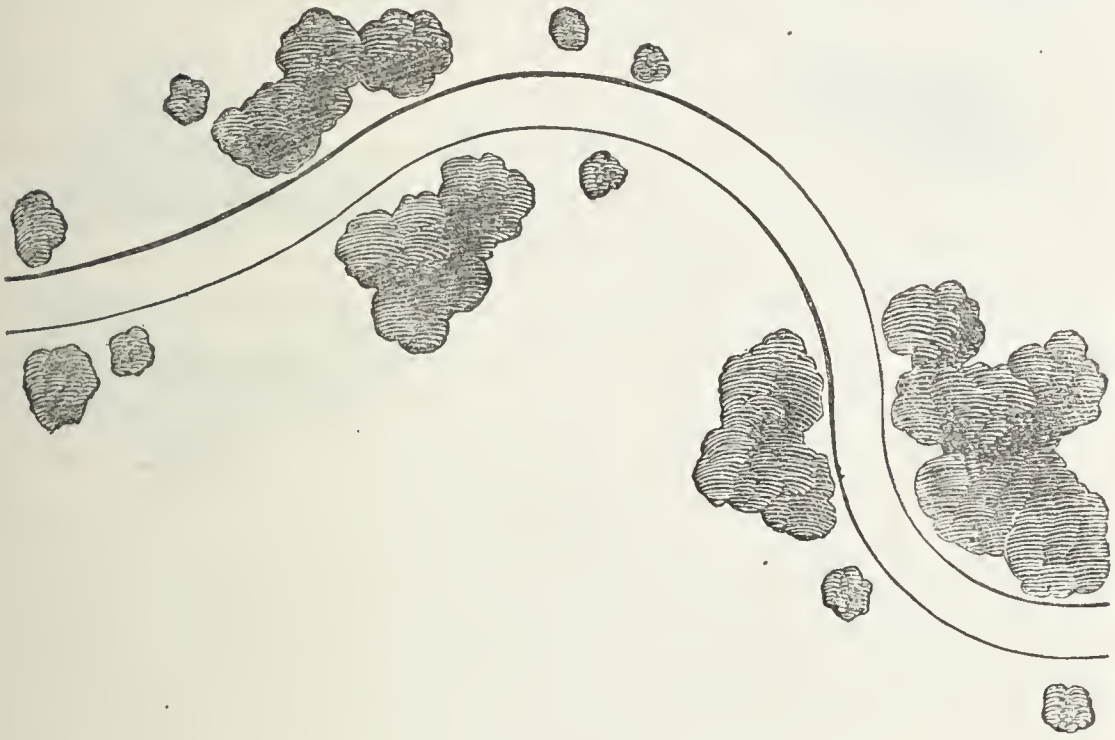


Fig. 19.

they should not be exposed to each other at any point. The views to be caught from the numerous stages in the turns of such a walk should embrace every good aspect of the house, the garden itself, and the adjoining country.

To prevent the curves in a serpentine walk from being bared to one another, groups of plantation, composed pretty liberally of evergreens, are most customary. They will of course be principally wanted at or near the hollows of the curves: though it would be unwise always to put them just at the extreme centre; because, in those turns that sweep away from the lawn especially, the greatest depth of grassy bay may there be procured. Figs. 19 and 20 will assist in explaining this. And

one merit in the management of such things will be in making the position, outline, and character of the groups extremely different.

Other modes of shutting out one curve of a walk from another are the formation of a swell in the ground; a group of rocks or

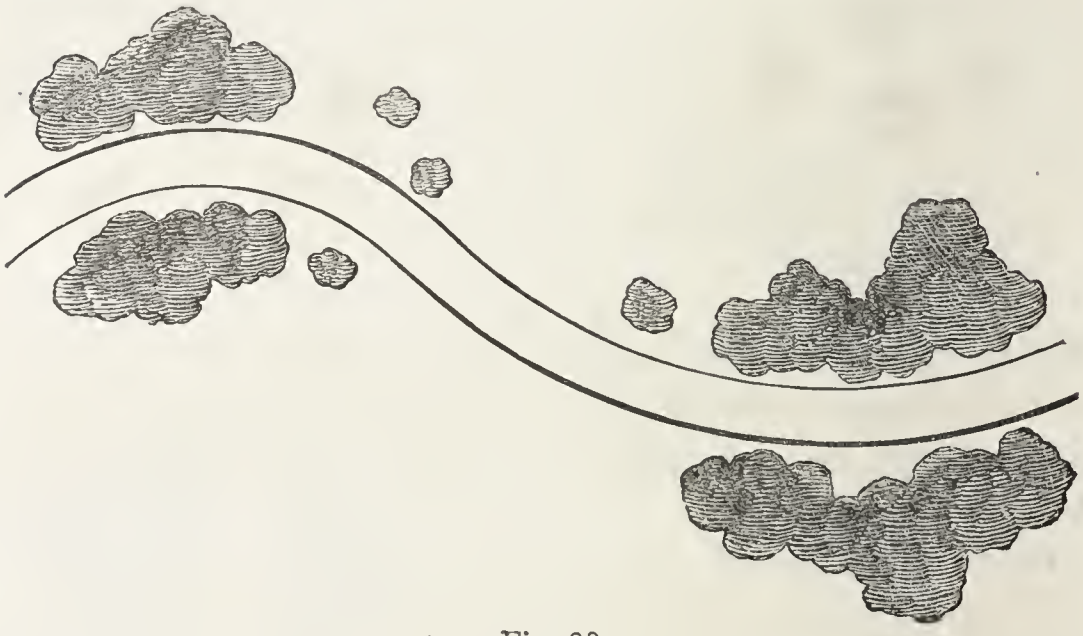


Fig. 20.

roots, thrown together rudely, and partially planted with low evergreens and alpines; a covered seat or summer-house, backed, if needs be, with masses of shrubs; or two or three specimen plants, or a tolerably large and spreading tree.

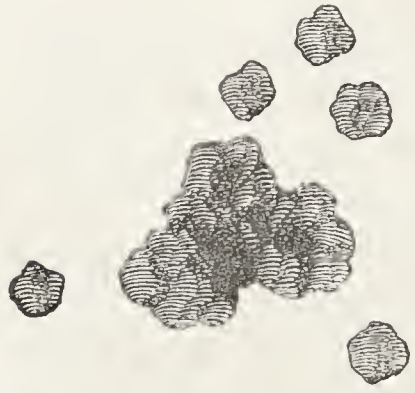


Fig. 21.

And here the remark naturally occurs, that variety may be further attained by placing *single plants and groups on a lawn.* (See figs. 21 and 22.) In doing this, everything like straightness and formality is specially to be discarded. The size and shape of the groups, while they are in due measuread apted to the lines of the walks, can scarcely be too unlike, provided the changes in their shape be not extravagantly numerous, or trifling, or violent. There should be enough of plantations to

furnish a lawn, and shut up the walks here and there in order to produce freshness; but not so many as to encumber and cramp the place. A few good bold openings between them, where the space is small, will be better than a great number



Fig. 22.

of petty ones. And all such openings should be carried as far as is at all practicable into the surrounding or outside border, that the eye may be required to explore them, and not scan them in a moment.

In the old-fashioned systems of gardening, it is usual to place all the dwarf-growing plants at the front of the bed or border, and those of greater height behind them, reserving the taller and more stately forms for the centre or the back. A regular slope of branches and foliage is thus occasioned, and has the most perfectly artificial appearance that can be imagined. It is of course utterly subversive of all variety; and may be likened, in form, to the sloping roof of a house, wherein only convenience is contemplated. In nature, the very opposite of all this is observable. Bushes and trees, herbs and bushes, blend together in the freest and most indiscriminate manner, as in fig. 23. And while the edges of her groups are commonly rounded off with exquisite finish, spiry forms sometimes also jut forth from them, and beget a charming diversity.

And thus should it be with masses of plants produced by art. They should have a roundness of outline, and yet be in the strongest sense irregular; the tallest plants being brought near the fronts at some of the most prominent parts, and interspersed through the groups at various intervals; being backed up by those of the next size, and the interspaces filled with smaller

and middle-sized plants. Ordinarily, the boldest swells in the groups should have the boldest plants in them, and the smaller projections be furnished with plants a size or two lower; while



Fig. 23.

the retiring and narrow parts may be made up with low or second-sized shrubs alone. Here and there a tree or plant of upright or fastigiate character, such as the Lombardy Poplar, the upright Elm, the Cypress, the Arbor-vitæ, (fig. 24,) and the Irish Yew, will make a very striking break towards the front of the swells, or even nearer the middle of the mass, if well supported with lower things of another character.

Single specimens on a lawn ought to be disposed with the greatest nicety and care. For the most part they should be attached to the groups (fig. 25) by being put at some of their

salient points, to carry out and soften off the swells in them. The more prominent the projection of a mass, the better will it



Fig. 24.

be fitted for receiving one or more specimens as an adjunct or extension. By thus adding, in effect, to the bolder points, a

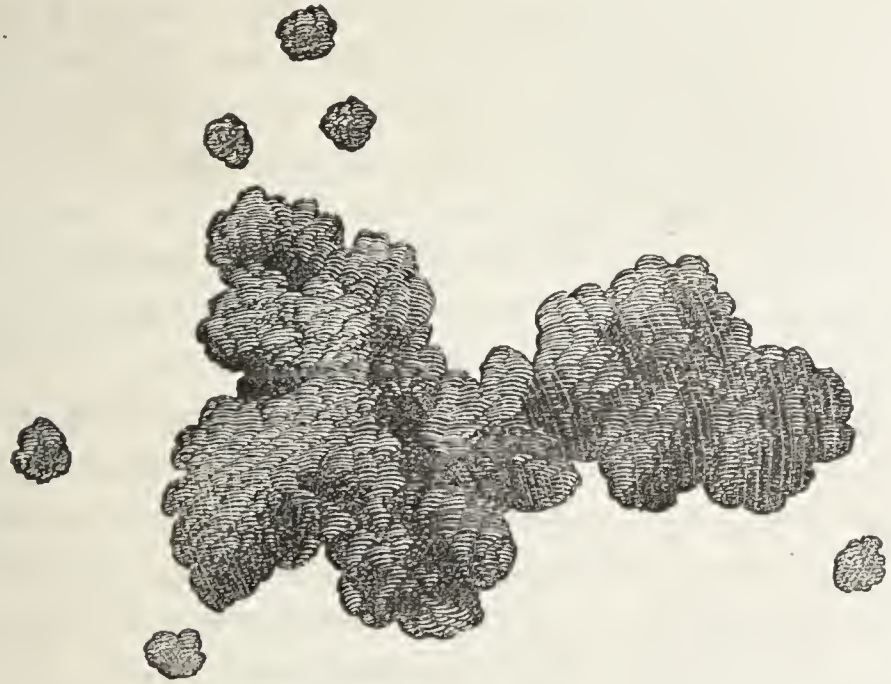


Fig. 25.

much greater play of line will be produced. In the openings between the masses, single plants should be very sparingly

inserted, as they will lessen their size. Still, where an opening extends beyond a walk, and is not very narrow, a specimen plant or two, not exactly in the middle of the opening, in the hollow part of the curve of the walk, may often be useful to break the plainness of a bay, and give more occupation to the eye and the fancy.

On lawns of any considerable breadth, one or two small groups, and a few scattered specimens, will sometimes be necessary in other parts than at the mere sides, (see fig. 14,) to communicate length as well as breadth, and a larger share of variety. In arranging these groups and specimens, regard should be had to several points at which the lawn extends most nearly to the margin of the place; that, by very irregular and broken files of plants, the eye may be thrown into these furthest recesses, and have, in the plants on either side of the view, the means of measuring its full length. A lawn that has its glades flanked with something like rows of low trees or shrubs, will seem considerably larger than it is, and will of course present more variety of view. By rows and files, however, is not meant literally what the words express, but an ingenious disposal of the groups and specimens so as to have some of the effect which rows would produce.

Should a house be so unfortunately placed as to look obliquely upon one of the boundaries of the property, variety may be occasioned by drawing lines from the best windows of the house, at different distances, in the direction of that boundary, (fig. 26,) and jutting forward the plantation or specimens along some of these lines into the lawn or field, leaving deep irregular bays or recesses between all such projections; these bays or openings being marked, in the figure, by arrows, between dotted lines. Not that the plants should be put in rows along a portion of either of these lines; but spotted about between any two of them, in larger or smaller patches. The plants at the end of such recesses should likewise be the lowest by which the boundary can be hidden, to carry the eye as far as possible beyond them.

This will tend to mitigate the meagreness and narrowness of

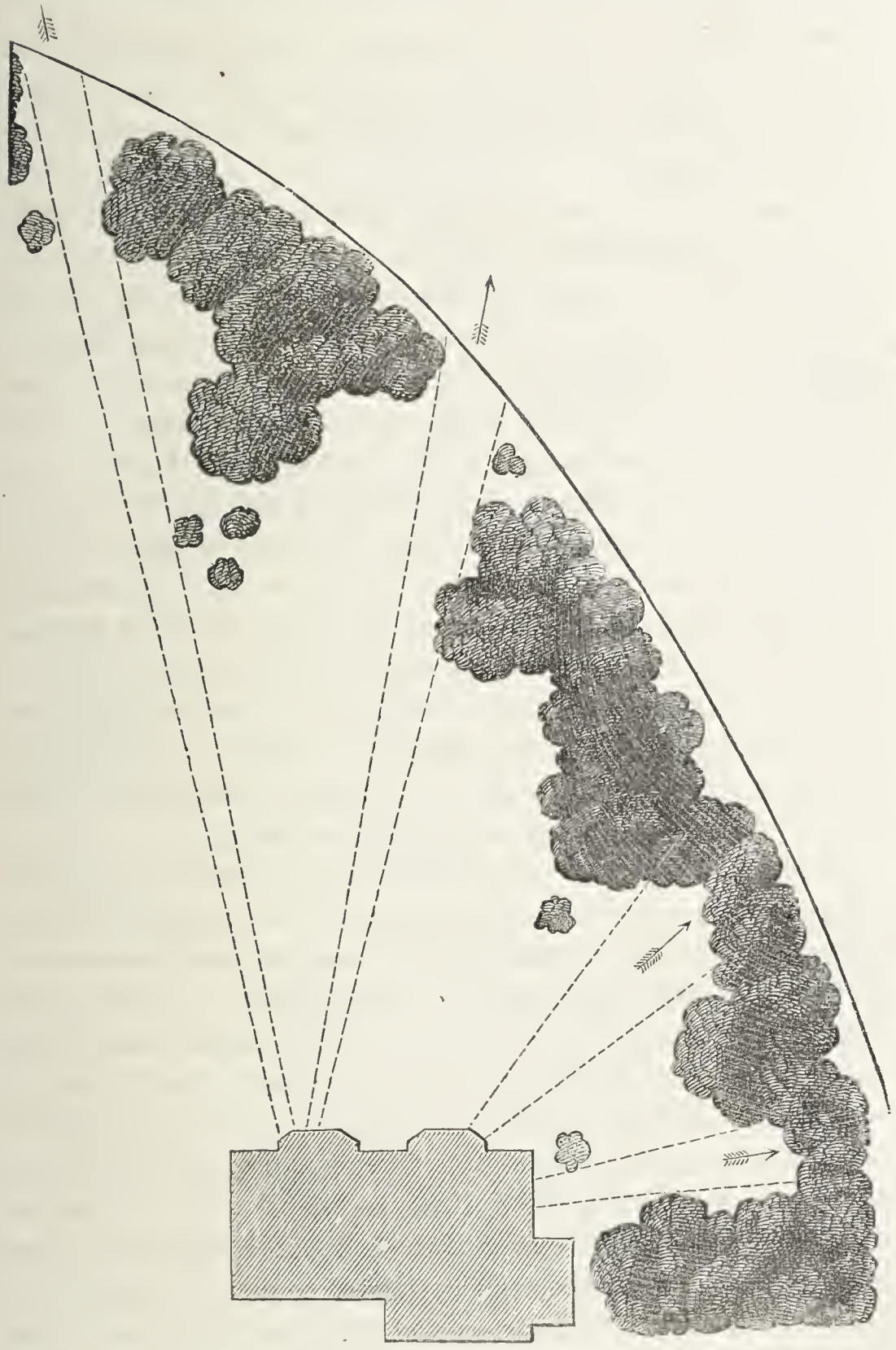


Fig. 26.

the estate on that side, and give some degree of relief and

change in the place of a hard and monotonous line of fence or plantation.

A leading point to keep in mind in the disposal of single plants and masses on lawns is, in fine, that they have to form, furnish, support, and give extent to a variety of glades, vistas, and recesses. From the drawing or sitting-room windows of the house, therefore, this arrangement should be principally considered, and fully sustained. No specimen should stand out in the middle of a glade, or destroy the continuity of a vista, or be thrust forward into the sides of a recess. Nor should a group be placed otherwise than to create and maintain these various features, or ever fill up, except very partially, those bays in which a greater length of lawn can be obtained.

The *house* must always be regarded as the *chief point of vision* in a place, and the best views of the grounds should consequently be had from it. The windows of a house are a great deal more used for looking at a garden than any other position; and the points of interest can there be inspected more leisurely. The seasons and the weather will not admit of more than casual walks in a garden; and then there is little temptation to remain long in a given spot. For these reasons, and because occasional visitors see a garden more from the windows of the house, it is a good plan to form, in laying out a garden, a series of lines, radiating from one, two, or three principal windows of the house, at irregular distances apart, towards the outside boundary; and place the requisite specimens and groups of plants solely within certain of the triangles thus made, according as they may be wanted; never suffering the specimens nearest the house to be so large as to cover a greater space at the broad end of the triangle than may there be required as a plantation, and disposing the whole of them so irregularly, as that nothing like lines of plants shall ever appear. The practice of such a system need in no way interfere with the beauty and variety of the lawn, as seen from other parts. This can just as easily be attained at the same time. Indeed, cross lines from all the openings at the sides of a place

will be of equal service in the formation of subordinate views, or

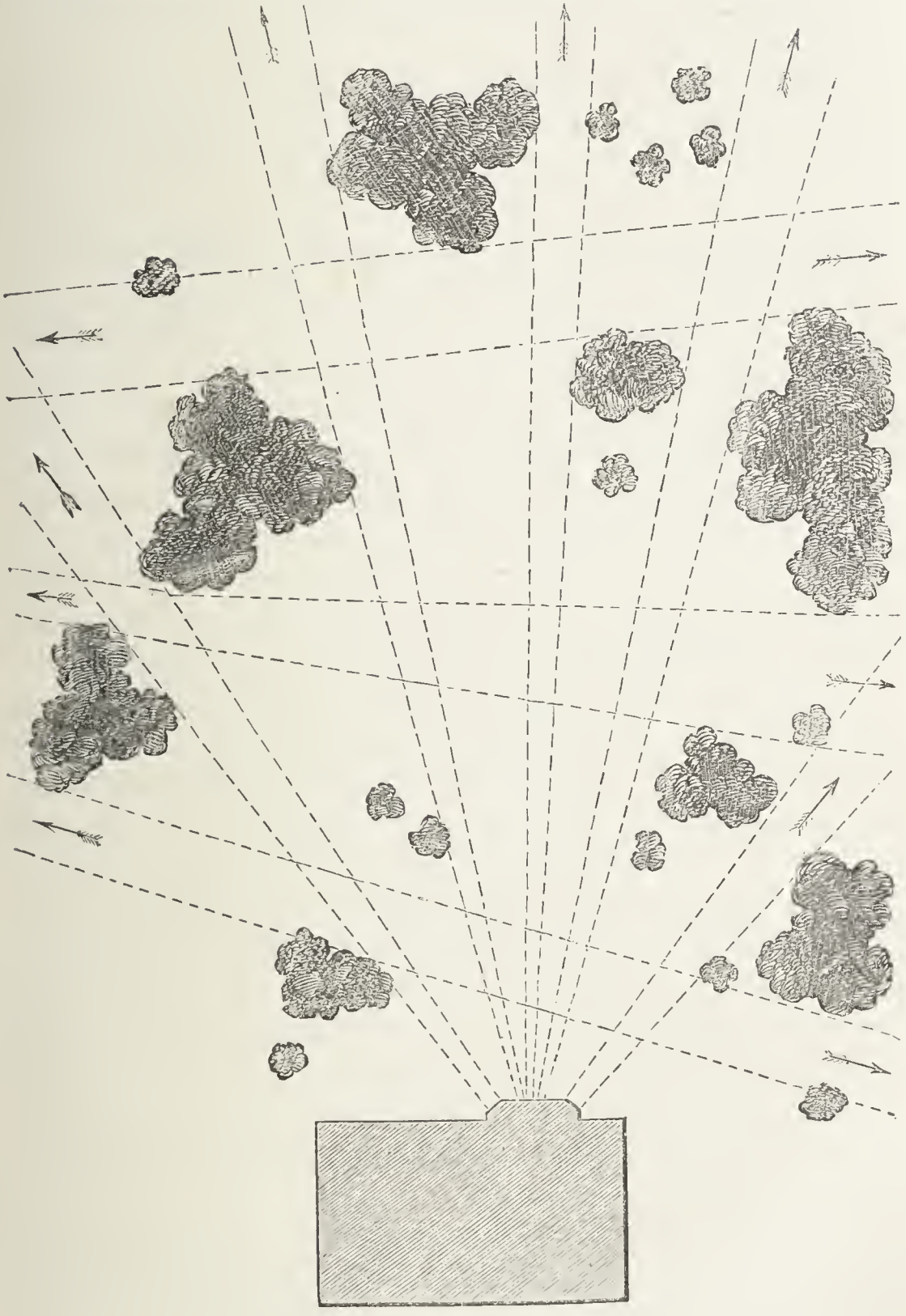


Fig. 27.

minor glades. A slight illustration of this is offered in fig. 27,

the arrows between the dotted lines denoting the various openings or glades, both from the principal window and from the sides of the lawn.

By a due admixture of *different sorts of plants*, variety may be additionally realised. The habit and character of trees and shrubs exhibit a wonderful amount of variation. Some of them, indeed, possess unusually striking characteristics, and assume a most peculiar garb. But there is something of difference in all; and little peculiarities show themselves to advantage in a small place. The selection of plants for a garden should therefore comprise all the best and most showy sorts that can be procured, or for which there is proper room and a suitable situation. And these should be well mixed together, though not to the exclusion of the practice of grouping particular kinds. To throw the various tribes of plants into masses, according to their natural affinities, as is sometimes recommended for arboretums, while it is destructive of all variety under the most favourable conditions, is quite out of the question in small gardens.

In attention to the *heights* of plants, and the *colour* of their leaves and flowers, there is much variety to be found. Diversity of height is as telling as variety of shape and arrangement. And colours are, perhaps, even more expressive. Certain kinds of trees produce foliage of a delicate pale green, or silvery grey, or with a marked variegation. Others have a dark, massive, sombre look, and are evergreen. Such sorts should be particularly sought after, and placed where they will exhibit themselves most strikingly, and be backed by others that will help to throw out their colours by contrast. With flowers, too, the same measures should be resorted to. The species may be arranged so that one enhances the beauty of the other, and all together make a lively and varied whole.

Objects of a lighter colour than that of any mere vegetable forms, such as vases, or statuary, or fountains, or buildings of any kind, or pieces of water, will largely contribute to variety. Anything lighter than the colour of ordinary stone, is, however, hardly admissible; for the whiteness of plaster figures, inde-

pendently of their coarseness and commonness, is too little in harmony with a garden scene to satisfy a cultivated taste. Greenhouses that are painted white on the outside are similarly incongruous, and should be of the same colour as the building to which they are attached; or, if standing by themselves, and situated in the pleasure garden, they might be of a quiet stone colour.

Water, with its beautiful changes of aspect and complexion, deserves to be more distinctly mentioned as a source of variety. The sparkling crystallizations or feathery spray of a fountain or cascade; the ripple of a pool as it is agitated by winds, or disturbed by fish; the reflections of lawn, plant, and sky, which are so softly mirrored on its glassy surface after a warm rain; the murmur, and music, and life of a stream; the transparency, the glitter, the coolness, almost inseparable from the possession of water, in any form; are all causes of a well nigh endless variety. And if aquatic plants can be cultivated in it, or water-fowl encouraged, its variations and its liveliness will be far more conspicuous.

Like the atmosphere, which it in some measure resembles, and with which it is sympathetically affected, water is susceptible of a wondrous variety of impressions, in different states of the weather. Taking only its capacity to reflect objects, an attentive observer will find that, as a landscape never looks precisely the same under different atmospheric conditions, so a smaller scene is pictured in water alike differently as to clearness or dimness, shades of colouring, play of light and shadow, distinctness or indefiniteness of lines, and all those nameless little graces which go to make up the interesting diversity that atmospheric phenomena occasion. At morning, mid-day, twilight, or moonlight, beneath sunshine or deep cloudiness, before or after rain, when the weather is soft and balmy, or harsh and chill; at all seasons, in fact, and under all circumstances, except when a wind is stirring, water will present, like the atmosphere, a constantly changing medium through which a landscape may be examined. And this is only one of its charms.

Climbers, trained to poles, *standard and weeping plants*, will, if rightly placed, add another grace to the expression of variety. The former of these, whether they be Roses, Clematis, Honeysuckles, Wistarias, or others of the class, are exceedingly lovely after they have reached their full growth, and acquired a free-flowering condition. They will tower up above ordinary shrubs, and thus help to break the outline. Their forms are peculiar and graceful. They occupy but little room, and blossom in the greatest profusion. The fittest place for them is towards the fronts of any prominent swells in a border or bed, where they make a bold break in the mass, and are not left unsupported. On the lawn, unless in the neighbourhood of some large shrub or low tree, of nearly or quite the same height as themselves, or even a little higher, they are too tall for their breadth, and do not appear in their right position. Similar spots may also be chosen for standard and weeping plants, as they will there hang well forward, and give great character to a corner. But they are alike fitted for lawn specimens, if not grafted on very tall stems.

A final constituent of variety is *undulation of the surface of the ground.* It is not all places, of course—possibly not many of them—that afford scope for the adoption of this. And it must be set about with great judgment. Undulating the ground, for the mere sake of doing so, when all the country beyond is flat and tame, will only appear peculiar and eccentric. There must be a reason for what is done; and if there be some correspondence, likewise, with the district outside the garden, it will be still more correct and appropriate.

In building a house, its ground floor is now generally placed several feet above the natural level of the land, and there has consequently to be raised around it an artificial bank. Along the boundary of a place it is often further desirable to form another low bank, (fig. 28,) if the material can be had, and to raise the beds or masses towards the edges of the lawn, that the limits of the ground and the line of the walks may be more perfectly hidden. Between these banks, then, there will be a

sort of hollow basin, composing the lawn, (fig. 29,) and susceptible of some little variation; while the shape of the banks themselves, if worked nicely into the level of the lawn, will give more



Fig. 28.

or less play of surface. If there be a pool of water, a fish-pond, or a small lake of varied shape, the sloping of the ground down to either of these will supply the means of getting a little more undulation; and the earth taken out to form them may be employed in making increased banks. The raising of the ground



Fig. 29.

in a small swell around each specimen plant, as before described, will help to vary the surface.

Undulations may exist naturally in a garden or field, and these should be scrupulously preserved, and rather be added to than curtailed. As a rule, the bottom of a hollow should never be planted, (fig. 30,) and only portions of its slopes. Plantations in hollows lessen their depth, not only in proportion to the height of the plants placed in them, but because the surface of a mass of plants is always more or less broken, and a dell so filled will appear several inches or even one or two feet shallower than if it had a smooth grassy bottom. Planting by the margins of streams in hollows is sometimes effective, but it should be

decidedly irregular, and in clusters or groups rather than in large masses. When a hollow or glen is so deep or so remote



Fig. 30.

from the house that its bottom is not seen, keeping it unplanted will preserve the indefiniteness, which is one of its finest effects. If the eye cannot fathom any such dip in the land, there will be a mystic character about it which will lead the imagination to



Fig. 31.

paint it much deeper than it actually is. And the full knowledge of its precise limits will not dissipate the pleasure.

Knolls, swells, or any trifling elevations, (fig. 31,) may be advantageously selected for groups of trees; as, by giving them thus a greater height, the depth of the intermediate or surrounding depressions is increased. Even an almost imperceptible rise in



Fig. 32.

the ground, (fig. 32,) should not be lost for such a purpose, where its position happens to be suitable.

The greatest charm about undulations of land lies in their softness and freedom. The lines should all melt into each other. Angularity, sharpness, or straightness, will be unknown in them. In the meeting of two lines, (fig. 33,) they should



Fig. 33.

seem as if they had been gradually attracted towards each other for some distance previously. They ought never to unite with apparent reluctance. And however good and desirable change of surface may be, beauty must not be sacrificed to variety.

The slope of any elevation, therefore, however small, should be so prolonged as imperceptibly to merge into the common level, (fig. 34,) and by a concave line of the gentlest possible

description. For the mere lengthening out of the slope will produce ugliness rather than beauty, if some degree of concavity be not expressly sought. After any ground line once begins to

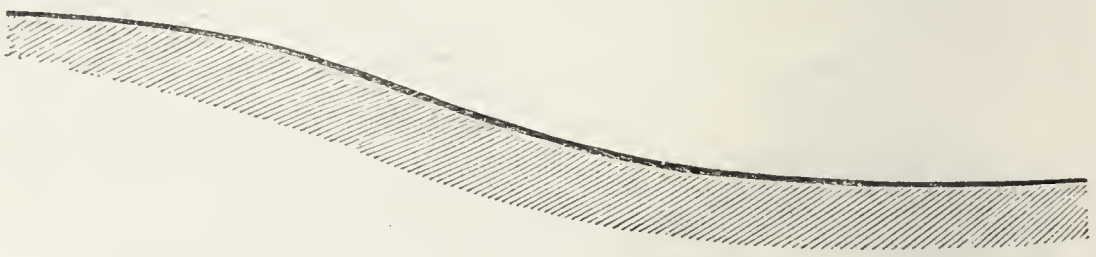


Fig. 34.

reach the middle of its descent, it should then almost immediately commence to curve under.

More positive, because more sudden, variations of surface, may be engendered by what is termed *picturesqueness*. In this kind of scenery, the forms are all rugged, the lines broken, the changes abrupt. Rough and tangled tufts of vegetation, ground that has in no way been smoothed and levelled, jutting masses or bold faces of rock, gnarled trunks and tortuous branches of trees, and ruined buildings, half mantled with the Ivy, the Wall-flower, the Fern, and the Pellitory, are illustrations in point. Little, however, can be done in this way with small gardens, which are too near the house—itself an object of the highest art—to be capable of being rendered picturesque.

Still, some few elements of picturesque variety can be now and then introduced to a garden, in the way of old stumps of trees re-animated with a drapery of Ivy and Clematis, or garlanded with Roses; festoons or pillars of several climbers, permitted to grow wildly, after having attained sufficient age and strength; Ivy, reduced by training, to a tree-like stem, of three, four, or five feet in height, and then left to fling abroad its branches, and trail them gracefully down to the ground; and climbers, clothing the stems of living trees, and tangling about their branches. In some retired parts of the garden, rockeries, collections of ferns, rocky streams, waterfalls, or other picturesque objects, can be easily added in many localities, and

will be most prolific in all the resources of variety. Rustic arbours or seats—broken pillars, old vases or urns, partially covered with some rude climber—baskets for flowers, made of rough wood, with the bark on, or old trunks of trees, scooped out with the necessary hollow in the centre,—are a few of the more architectural among picturesque decorations.

14. *Contrast* is a characteristic which, though rarely attainable to any extent in small places, must not be wholly rejected. It has been shown that it may be effective in heightening colour; but it merits, as a principle, a little more development. It necessarily involves a certain amount of suddenness in change, whether as to colour, form, or general character. Very violent transitions are, however, by no means to be included in the idea; at least not so far as its adoption is here considered recommendable.

If a rule might be ventured on in reference to this rather difficult matter, it should assume that harmony ought to reign paramount, and almost alone, over the general features of a place, and that contrast should distinguish its episodes or more detached accessories. What is meant is, that a garden, as viewed from the house, or from most of its own principal points, should consist of parts and objects that have some decided agreement with each other, or that the several constituent parts should blend and interfuse insensibly; while peculiarities, whether of treatment or vegetation, can be reserved for little side scenes, shut off from the rest, or most imperfectly disclosed, until the observer finds himself all at once in the midst of them. The full effect of a contrast may thus be secured, without any interference with the much more important principles of harmony or congruity.

Still, the occasional admission into a more open landscape of things which will produce contrast, is by no means altogether to be condemned. I remember being frequently attracted, and always with the same pleasure, to a beautiful specimen of the weeping Birch, growing by the side of a noble Cedar of Lebanon, on a lawn attached to a villa near the metropolis. And I have

also noticed with admiration, in several parts of the country, a kind of companionship established between beeches and fine old specimens of the common yew. In both these instances there was a marked contrast both of form and colour. But the branches of the two plants were so nicely interwoven, and their foliage so happily mixed together, in broader or smaller patches, towards the junction of the two, that while the strongest contrast was apparent, there was, at the same time, by the irregularity with which the outlines of each were intermingled,—the masses of light and shade gradually losing themselves in each other,—a really gentle and easy transition.

The illustrations thus referred to appear to teach several things. If two trees or plants, or two masses of either, having very opposite characters, are sought to be placed side by side, for the purpose of contrast, they should be put near enough to enable their branches to intermix with one another, that the contrast may not be too sudden. In the case of two groups of very different plants, such as light-leaved deciduous and dark-leaved evergreen varieties, being wished to be brought together, a few of each sort should be irregularly thrown into the adjoining group, to produce the same effect as the interwreathing of branches would do with single specimens.

Again, where a contrasted tree or shrub, or group of the same, cannot or is not desired to be placed so near its opposite neighbour as to allow the branches to mingle, or the sorts to blend at the edges of the mass, some intermediate plant or plants, of a quiet neutral tint, or some breadth of lawn, in which the grass will answer the same end, should be interposed between the two, to soften away the abruptness of the change.

The examples further show that the particular expression of contrast which is most desirable to be attained, need not detract from the general harmony of a place. There is that about plants which renders it possible, by letting them grow into each other, as has been shown, to put the most strikingly different species side by side, without any violent or startling effect resulting. If the same thing were done with objects having

square or regular edges, that were equally dissimilar, nothing but ugliness and incongruity would follow. The pleasing union of two contrasted things is only capable of being effected when the parts to be joined have an irregular margin, and can be imperceptibly and intricately inwoven.

Certain sorts of plants are much more fitted to produce contrast than others. Those with either pinnated (that is, variously divided or feather-like) leaves, or extremely small or pale green or silvery foliage, or slender or weeping branches, may be particularly noted, as adapted for contrasting with dark and heavy foliaged evergreens. Acacias, several species of Sumach, Ailanthus, common Ash, weeping Willow, deciduous Cypress, weeping Birch, and common Larch, are examples of the first class. Cedars, Yews, Pines, and evergreen Oaks, are some of the opposite kinds. Early and gay-flowering shrubs, or those which have white blossoms, show to great advantage when backed by evergreens. An Almond supported by two or three Pines, a few red-flowering Currants scattered among Rhododendrons, Syringas flanked by Hollies, and Rhododendrons in which the pale flowers and dark leaves are united, make excellent contrasts.

Those who are familiar with the less-frequented parts of the noble public park at Richmond, in Surrey, will no doubt remember, on the edge of the picturesque slope which follows the course of the Thames, a number of fine old Thorns, many of which are most pleasingly mantled with Ivy. When the delicate young foliage of these Thorns is first developed, and when the white blossoms are added, and, even in winter, when the bushes are laden with bright red haws, the contrast between any of these and the tufted Ivy,—the latter sometimes clothed with its yellowish blossoms, or black berries,—is very noticeable, and affords an excellent example of the point now under discussion.

In *colours*, the deepest contrast may sometimes be had without at all trenching on the laws of harmony. White flowers, whether in borders or in beds, where only one colour is used, will always match well with any shade of red or blue ; and yet nothing could be a greater contrast. Green will likewise adapt

itself to any other colour, and perhaps all the more appropriately the more it is in contrast with it. Dark green is the best contrast and the nicest mixture with white, and pale yellow green with dark red or deep blue. Green also seems to improve a light stone colour; and hence houses built of common white stone, as it is called, look best when they are reposing on grass; and the pedestals of vases or other sculptured figures follow the like rule. It may be doubted, however, whether houses or objects formed of red sandstone, will not, for a similar reason, please the eye better when they stand on a broad paved terrace of white stone or whitish gravel; though such is the harmonising power of grass that it will not appear unsuitable even in such cases.

15. Although everything approaching to eccentricity has been fully deprecated in a former page, a few lines may now be devoted to advocating *originality*, as a principle to be aimed at in a garden. The scenes of nature are continually sought, because, while they are "ever charming," they are likewise "ever *new*." And a garden should be made to combine some little freshness,—something that will distinguish it from other gardens. Departure from rule is not, it will readily be believed, the kind of originality to be desired. It is rather such as results from newness of arrangement, of combinations, of expression, and character. It is rare, indeed, that two places will have the same shape, soil, aspect, surface, and accompaniments: and every peculiarity that is not really bad should be seized upon, and worked into some kind of novelty.

Originality is antagonistic to all sorts of tameness. Even a slight deviation from established laws will often be preferable to their dull and expressionless embodiment, though such a course cannot at all be allowed to be necessary. That which is common-place,—which is the exact counterpart of what everybody else has,—never leaves any impression upon the observer's mind, or wins him back to a second inspection.

Freshness of aspect may be the result of any one particular circumstance, or a combination of them. The treatment of the

foreground of a place may produce it, by presenting the trees and shrubs brought up nearer to the house than usual, (but not so as to darken or make it damp,) narrowing the lawn very much at that point, and letting it gradually expand towards the boundary, so that the house will *appear*, from a distance, to be a species of nest in the midst of a plantation, though not actually so. The boundary lines, again, may be treated so as to get the greatest possible freshness of view both within and beyond them, and plants of an uncommon kind may be liberally introduced. In some districts, certain sorts of trees and shrubs and flowers abound, and are met with in every place. They seem to have acquired a local standing, and to be distributed from one neighbour to another. It will be well, therefore, to break through these prescribed limits, and select something altogether different.

By giving a chosen tribe of plants the chief place in a garden, originality is not unfrequently hit upon. The almost total exclusion of deciduous plants will have a very marked effect, if the evergreens be well selected, and those which bear flowers predominate; otherwise they will be rather dull in summer. Azaleas, or Roses, or any other very showy class of plants, which produce a great blaze of flowers, will, if not too exclusively grown, contribute to the same end. A garden might be tolerably well furnished with the tribe known as "American plants," with a very little aid from other quarters. I have known persons travel for miles to see a bank of Rhododendrons in full bloom; and the masses of Azaleas and other "Americans" at the Bagshot nurseries, are the astonishment and admiration of all who visit them in the flowering season. In small places, too, which have no bad surrounding objects to hide, forest trees might be altogether dispensed with.

In these and many other ways, which local considerations will suggest and decide, originality will be found of comparatively easy attainment. I have merely specified a few, by way of hints, to show that something can be done. The mention of groups of pillar-Roses,—elegant climbers trained into a tent-like

shape,—little temples or alcoves of wire, covered with climbers, —bowers composed of trees, trimmed on the inside, and open at the top, so that patches of sky and stars are seen as from a kind of well, but through an irregular aperture,—small bell-shaped canvas tents, for a lawn,—architectural objects placed at the termination of every opening from the side of the lawn,—just indicates, also, the uses of more artificial things for the same purpose. Any one can multiply or vary them at pleasure.

16. As the result of a number of principles judiciously combined and elaborated, a place should always possess some more or less decided *expression and tone ;* and, as the character of a garden will usually attach itself in great part to the owner or occupier, so that his own dispositions and tastes will be judged of by the kind of feeling displayed in his garden, it becomes of consequence that this point should be kept continually in view while laying it out.

A garden may be distinguished by its *gaiety* of tone. This will be principally produced during summer by a variety of showy flowers, by masses of brilliant-flowering shrubs, by standard and other Roses, by a conspicuous flower-garden, and by a variety of purely summer decorations. The shrubs and low trees will be chiefly flowering ones; green-house plants in flower will be freely placed about, or beds of them provided; and everything will have an exotic air. In winter the same tone will be preserved, as far as possible, with variegated evergreens, Laurustinus, Arbutus, *Erica carnea*, shrubs that bear red berries, and other flowering or gay-looking evergreens, with an abundance of early-blooming bulbs and herbaceous plants, to betoken the first approaches of spring. The whole character of the place should also be light, open, airy; not at all crowded, or overgrown, or overshadowed. The gravel in the walks should have the warm reddish-yellow tint common around London; and the architectural enrichments should be lively, and rather florid than otherwise.

But the expression of a garden may, if required, be that of *quietness*,—a modest, unassuming, medium state, between plain-

ness and ostentation. It need not be wanting in beauty or refinement. It may be correctly and even elegantly arranged and furnished; yet there will be no peculiarity of tone on which the eye can fasten. All will be good, but nothing arresting. Flowers will be cherished, though not in extraordinary profusion. Every kind of evergreens will be unreservedly admitted; but there will be no attempt at display, no thrusting forward the evidences of wealth. Taste will be shown in concealing all its manifestations,—in the little arts, and ingenious contrivances, and kindly cares, which embellish gardens, as they do life, without ever revealing the machinery of their action, and of which the effect is seen and felt in their results rather than their processes,—in the whole rather than the details. A quiet-looking garden, like a well-educated individual, presents no particular feature that can attract special notice: *all* is smooth, easy, agreeable. And perhaps this quietness of expression is the surest index to refinement and taste; though the latter is not incompatible with some amount of luxury and sprightliness.

Art should be pretty obviously expressed in that part of every garden which is in the immediate vicinity of the house, and may sometimes retain its prominence throughout the whole place. In the latter case, terraces, straight lines of walks, avenues of trees or shrubs, rows of flower-beds, and geometrical figures, with all kinds of architectural ornaments will prevail. Considerable dignity of character may certainly thus be acquired; and, if well sustained, the expression of high art will be a very noble one. But there are not many places which will bear to be thus treated, and it is less frequently suitable for one of small dimensions. It is, moreover, a very costly style, and requires the lawns to be on the most perfect level, and the grass, beds, and masses to be always in the highest preservation. A warm part of the country, where a rich landscape surrounds the place, will best warrant its adoption. In the near neighbourhood of towns, or in a bleak and ungenial climate, it will appear too bare and cold. A purely town-garden, however, may be treated thus with great effect. Terrace walls, balustrades,

flights of steps, vases filled with shrubs or flowers, and even statuary, will here be most important accessories.

Certain classes of plants seem peculiarly fitted for a garden in which much art is to be displayed. Round-headed standards and upright or fastigiate shrubs are singularly appropriate. Rhododendrons, Portugal laurels, *Robinia inermis*, Roses, and some species of Cytisus, treated as standards, will make admirable lines of plants to flank a square or oblong lawn; and the *Araucaria imbricata* may likewise be mentioned. Irish Yews, on the other hand, with several species of Juniper, Cypress, and Arbor Vitæ, fit most beautifully into the corners of flower-gardens, or points in other plots geometrically arranged; and, where there is space enough, the majestic form of the Cedar of Lebanon and the graceful Deodar will powerfully enhance the expression of art.

There is a possibility of such things as *poverty* and *heaviness* constituting the tone of a garden; and every effort should be employed to obviate this. A large proportion of sombre evergreens, a dearth of flowers, or a neglect of finish and keeping, may impart a gloomy character, which is particularly unhappy. A garden seems naturally intended to communicate cheerfulness and pleasure; and this design should never be frustrated by making it look like a cemetery. A great many large trees would, by their shadow, and the destruction of the grass beneath them, conduce to the same fault; and lumpish masses of plantation, with few breaks, little variety of outline, and a scanty addition of detached specimens, would deepen the impression. Massive and inelegant ornaments will only then be wanted to complete its wretchedness.

Poverty of expression is almost worse than heaviness. It conveys the idea of meanness, inattention, indifference,—hardness and narrowness of mind in the possessor, and coldness of heart. Some gardens are thus poor in design, others in their details, and many in regard to their furniture. The first may exhibit a deficiency of thought and taste in adaptation, everything being dashed off or jumbled together, as convenience or

ease might dictate. The second class will denote the absence of taste in execution, and of care to put the finishing strokes to everything. The third section indicates a meagreness of materials,—the commonest description of plants, and a scanty supply of them. The defect of the first will be paucity of invention; of the second, insufficient application; and of the third, dearth of means. Each may exist separately, or all be found together. They are capable of easy remedy; though the last, if it arise from pecuniary causes, must be either endured, or the materials be so selected in respect to their rapidity of growth and showiness, and so artfully disposed, as to be made the best of. Where shrubs or plants enough cannot be had to furnish a place fully, it is better to put them sufficiently thick in smaller masses, than to scatter them over a larger space, in which there will be much bare earth visible.

Instances in which an aspect of poorness arises from the soil or the climate being uncongenial, can be rectified by improving the one, and using such plants only as will thrive in the other. Experience and attentive observation of what succeeds in the neighbourhood will supply the requisite information as to climate. Hereafter, however, a few guiding suggestions will be given with reference to both climate and soil. Poverty in the aspect of a country may be greatly relieved and atoned for by an extra amount of furniture within a place, and by restricting the views from it. A barren and unsightly waste, or common, or moor, can be made to subserve the purposes of art, if only glimpses of it be here and there afforded through masses of rich foliage; for, with such a foreground, its extreme poverty will be neutralised, and become a foil to set off the richness and cultivation inside the place.

17. No garden should be altogether destitute of *manner and style*, however feebly or indistinctly they may be expressed. Purity and correctness of feeling in regard to any given style are the most important things to be sought after; for it is barely possible to give rules which shall embrace every variety of detail. In little matters, indeed, the properties of different

styles may be associated, under special circumstances, without any breach of rule; a right appreciation of the spirit of each being alone wanted to enable any one to adapt parts of the others thereto. A close analysation will show that some features are common to two styles, or even to all of them, the great distinctions consisting in larger characteristics.

There are three principal kinds of style recognised in landscape gardening;—the old formal or geometrical style; the mixed, middle, or irregular style, which Mr. Loudon called the gardenesque; and the picturesque. Of each of these I shall offer a brief explanation.

Attached to the *geometrical style* there is a greater degree of originality, distinctness, and art, than to either of the others. It is the most easily defined, and therefore, probably, the least difficult to practise for a person at all familiar with the simplest rules of architecture. It treats a garden solely and entirely as a work of art. And the forms of nature which it impresses into its service are simply those which have the closest affinity to its own characteristics, and are, in fact, most artificial.

Doubtless the geometrical style is that which an architect would most naturally prefer; for it subordinates everything to the house, and is a carrying out of the principles common to both itself and architecture. A series of straight lines, joining one another at right angles, and of beds in which some form of a circle or a parallelogram is always apparent, or which fit into any regular figure, are, as just before remarked, the leading and most expressive features of this style. Flights of steps, balustraded walls, terrace banks, symmetry and correspondence of parts, circles, ovals, oblong and angular beds, exotic forms of vegetation, raised platforms, and sunken panels, are some of the materials with which it deals.

To apply the style now under notice successfully, the character of the house and the nature of the surrounding land must justify its use, or be brought into accordance with it. Grecian, Roman, or Italian forms of architecture are those in connexion with which it can be most freely adopted. A mere terrace, or series

of terraces may accompany a Gothic house, and can be attended with a geometrical flower-garden, or with other straight walks. But to produce a whole in this manner, one of the three architectural styles I have mentioned would form the best foundation work. Hence, the practice of the geometrical style has often received the title of "Italian" gardening; it having been most extensively adopted in Italy, and in relation to the architectural forms peculiar to that country. Still, there may be cases in which, from the particular form of the ground, or the character of the outlying district, or from other local circumstances, a house in the Elizabethan or any kind of Gothic style may be fitly accompanied with a purely regular garden, possessing all the features of the formal school.

Commencing at the house, which should always be raised three or four feet above the common ground level, this may be supported by either a flat grass platform, with a grass slope from it to the edge of a walk below, or, what is better, the walk may be on the level of the house, (fig. 35,) and parallel with it,

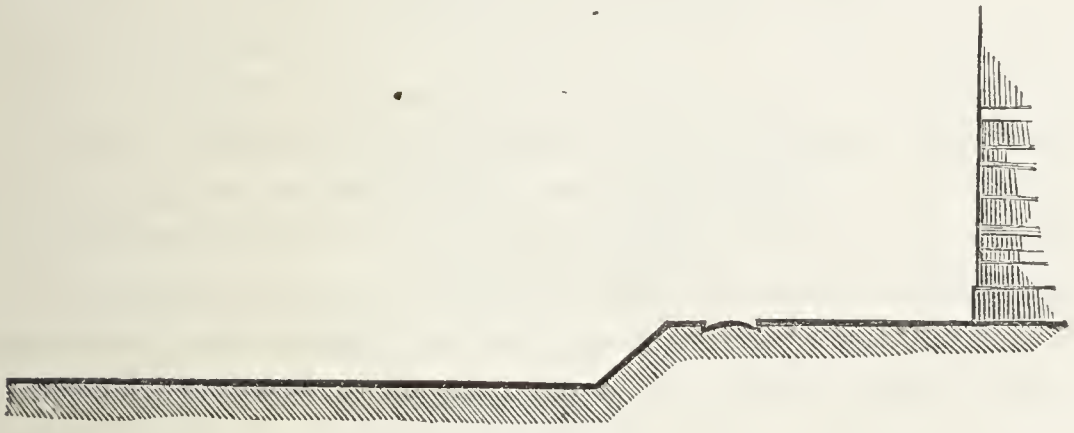


Fig. 35.

and either a sloping grass bank, or a low ornamental wall, break the change of level, this bank or wall affording the means of obtaining one or more flights of steps. Whichever of these plans is pursued, the grass at the edge of the walk, whether on the top of the bank or at the bottom of the slope, should be quite flat, to the width of at least a foot, (more will be preferable,) and this rule must not be departed from in any

similar case. The upper edge of such grass banks ought to be square, and by no means rounded off, while the bottom of them may be very slightly softened, observing to keep it quite equally so for the entire length. Terraces should never be so broad as materially to foreshorten the view of the lawn, which is a common but decided error.

If the front of a house has many breaks or projections, the terrace platform must be made so much the broader, that the upper edge of the bank may take a straight direction, instead of being parallel with the house in all its parts. Should the centre of the house only, however, or one of the principal rooms, be thrown forward in a square or partially semicircular form, the terrace bank may very properly and effectively take the same shape; the flight of steps being put in the centre of this projection, or omitted altogether.

A terrace walk at the top of a slope, and close to the house, has the advantage of commanding a good view of the whole garden, with the symmetry of its arrangements, and the beauty of its various parts and ornaments. By intruding a little on the privacy of the windows, it involves a trifling disadvantage; though it will be seen, by experiment, that a walk close to the windows occasions less opportunity for overlooking than one which is a few yards distant. If the nature of the ground will allow, a small flower-garden, of the most formal description, may be made on the same level as the house; but, in limited places, it will usually be more appropriate below the terrace bank. The remaining parts can be filled in as circumstances may direct; only, if the garden be not large, a low architectural wall, either with or without the addition of vases and urns, or relieved simply by piers, will be the fittest boundary fence along the front.

The walks of a formal garden should always either be straight, or some segment of a circle; the former being the best. Their width must be adjusted to the length. A straight walk ought, perhaps, to be made broader than a curved one, as it will gain in dignity thereby; and, in a geometrical garden, walks have to

be regarded as one of the principal features. Width, however, invariably reduces the length; so that the perfection of art will lie in balancing the two; both length and width being abstractly desirable. Unless with long walks, the introduction of basins, sun-dials, or other figures, into their centre, where another walk crosses them, however effective such things may be in themselves, cannot be commended, since they contribute greatly to shorten the apparent length, by breaking it up into two parts, and preventing the eye from ranging uninterruptedly along it. Still, in very small places, a group of shrubs for the centre figure may enlarge the garden in appearance, by concealing the shortness of the straight walk.

No straight walk should pass off from another in an oblique line, or at any but a right angle, as in fig. 36. The oblique

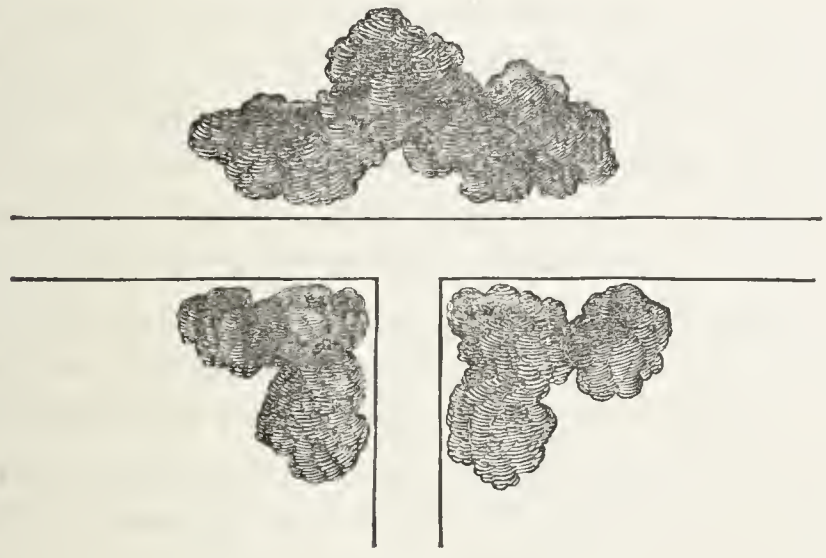


Fig. 36.

walks common in the old Dutch style, once so prevalent in England, were only fit for large places, where they were maintained by avenues. In small gardens they would cut up the lawn seriously, and offensively intrude themselves upon the vision. Indeed, they are not adapted to the Italian style of gardening, which is that chiefly kept in view. In connexion with very old English Gothic houses, or with those of the reign of Queen Anne and the first Hanoverian sovereigns, oblique

walks, if supported by the quaint devices and clipped plants common at that period, may be consistent. That style, however, does not suit modern houses.

Every straight walk ought to have an appropriate termination, either in the way of an architectural object, or of an evergreen plant that takes a regular and symmetrical shape. This is essential to preserve the tone of art, to give the walk an object or design, and to justify any divergence from it into another walk. The ruling and blighting defect of gardens in which straight walks occur, is that the ends of the walks are often left quite open, and unfurnished. When they merely surround the house, or exist only on one or more of its sides, such accompaniments are not of so much consequence, and may sometimes be omitted with advantage as well as propriety. Still, a terrace walk in the front of a house ought always to have some stone or other seat, or covered arbour, or similar architectural finish at its blank end, if it has one. Vases, statues, seats, alcoves, temples, urns, sun-dials, or mere ornamental pedestals, or any architectural form that has some little elevation above the surface, will give a sufficient obstruction to the end of a walk. Of the plants suited for the same purpose, Rhododendrons are, perhaps, the best. The Portugal laurel is also good, and the Sweet Bay, and the broad-leaved Holly. Of larger kinds, the Yew, or either of the Cedars, or the Hemlock Spruce, or the Douglas Fir, will be appropriate. All upright and slender forms are ill adapted to the object, being too narrow and spiry.

Masses of plantation should never come up to the end of a walk, (fig. 37,) where there is room for a single specimen. They may now and then be very useful behind a single plant or an architectural figure. But the sorts immediately behind a specimen should be deciduous, if it is evergreen, and contrast with it both in colour and form, to give it more prominence and relief; while those at the back of a stone-coloured ornament ought to be evergreens of the darkest hue, for a similar reason.

This must be understood, however, as far from meaning that

a plantation at the end of a straight walk, even behind another object, is necessarily a good thing. An open space, where the eye can roam on into the field or country, (fig. 38,) will often

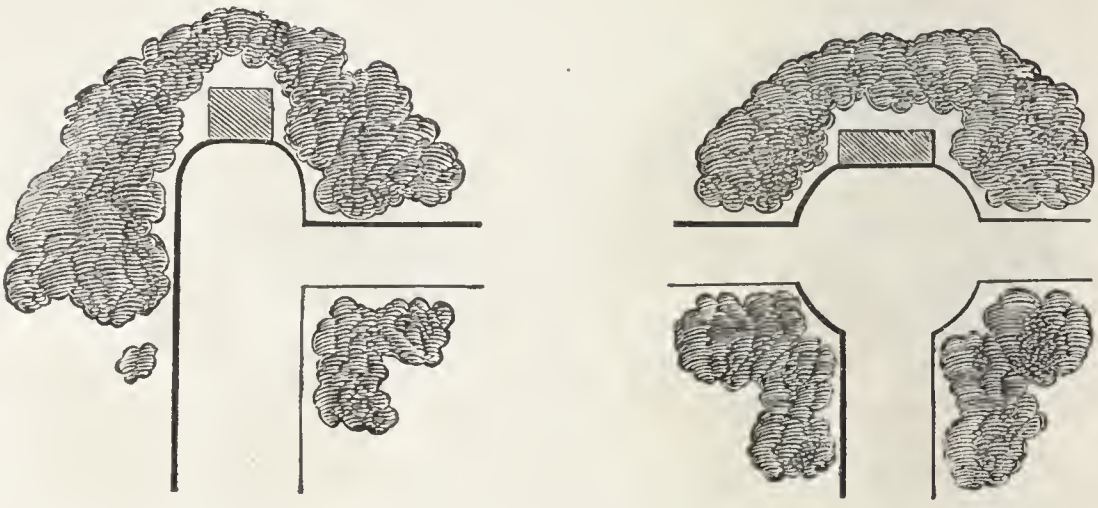


Figs. 37, 38.

be much more pleasing; the principal walk, in both these examples, having a seat to stop it, and to form the cause of divergence. The above hints about such plantations are founded on the assumption that these will oftentimes be indispensable to cover a boundary fence. When the space opposite the end of the walk *can* be left open behind whatever is placed as a terminating object, care should be taken to prevent the eye from being conducted directly to a boundary wall, or fence, or hedge in the field; for should the line lead on to such a point, it must be stopped by a few trees or bushes, or a mass of plantation. If the view into the country be a matter worth attaining, some low bushes, over which the eye can travel, will be enough to block out the fence; and a telescopic sort of peep into the country along a straight walk, which is possibly furnished with specimen plants on either side, so as to narrow the vista, will sometimes be exceedingly fine. Whatever is placed at the end of the walk under these circumstances, should always be low and easily seen over.

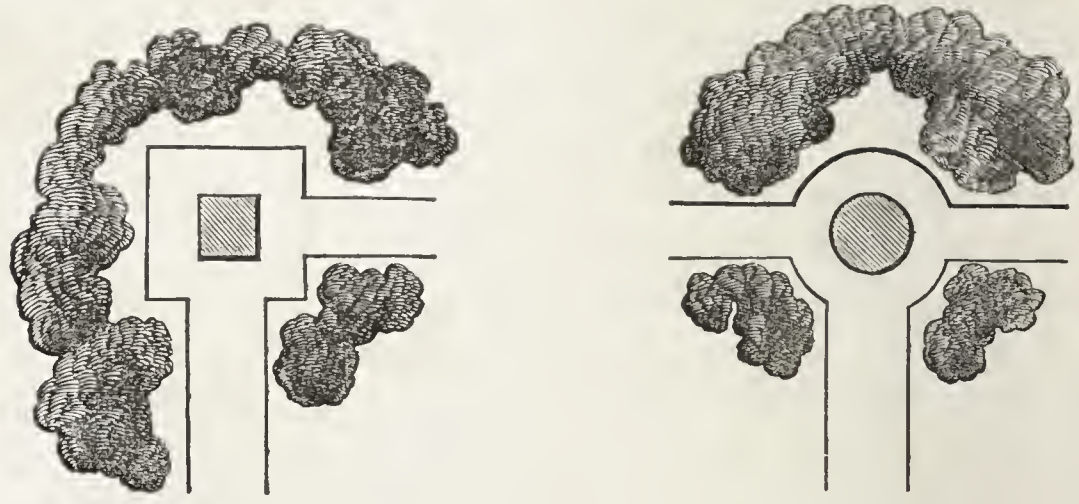
A semicircular end to a straight walk, where it is to have an architectural finishing object, (fig. 39,) will not be without

effect in relieving the line, and starting it more naturally in another direction. The vase, or whatever is used, will of



Figs. 39, 40.

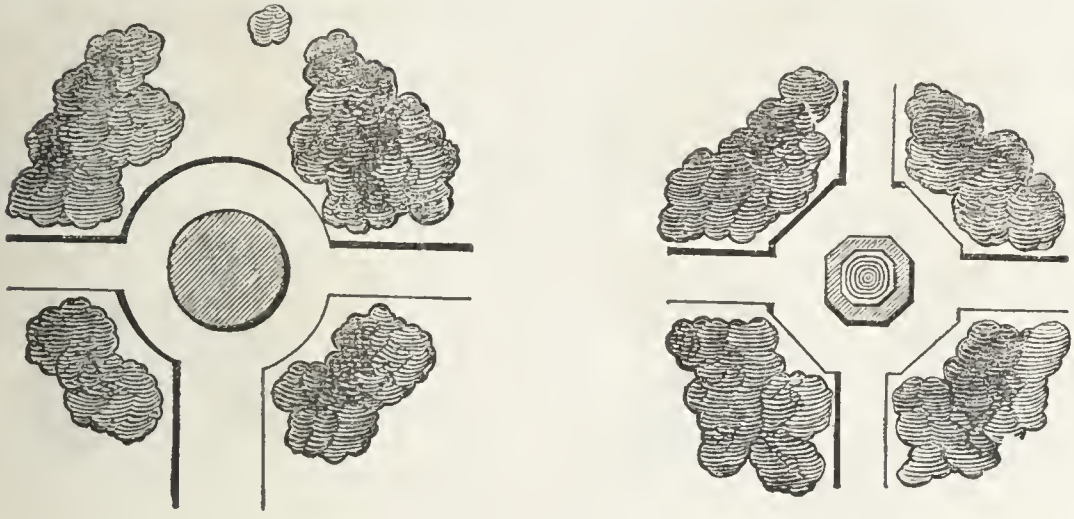
course stand at the apex of the curve, (fig. 40,) on the grass; or a semicircular seat, to fit the curved end of the walk, may be a still better termination. To justify a change of direction in straight walks, and soften the abruptness of turning them off at right angles, a vase, or something similar, may be put just in the centre, (figs. 41 and 42,) where the middles of the two



Figs. 41, 42.

walks would cut each other, and the space which such an object would abstract from the walk be added to the latter all round,

so as to produce a sort of small square or circle, of which the vase is the centre. The insertion of a group of statuary in a similar position, (fig. 43,) with or without an architectural canopy, or the introduction of any bold architectural object, or of a



Figs. 43, 44.

basin of water, (fig. 44,) which may take an octagonal or any regular form, and have a fountain in it or not at pleasure, will present other modes of dealing with a similar case. A good shrub might even be substituted for any of these, (figs. 45 and 46,)



Figs. 45, 46.

though this would not be so satisfactory, as it would require a grass verge round it, which ought to be circular, to prevent its

corners from being destroyed by trampling. In fig. 45, the case of a broad walk, which diverges, at its end, into two narrower walks, leaving it at right angles, is supposed; while fig. 46 shows how a similar central shrub or group of shrubs may be used to stop a straight walk, and start it anew in a curved direction.

Fig. 47 provides another method of ending a straight walk, and turning it off to the right and left, by the use of an open summer house, or a small temple, or an aviary, at the junction



Figs. 47, 48.

of the three walks; and this erection may be circular, or octagonal, or of any other regular figure, and may have the walk passing through or around it. In fig. 48, the terminating object may be either a bold stone seat, or a covered seat or alcove, or a vase or group of statuary on a pedestal, or anything of an architectural character that does not thrust itself into the lateral walks. And though these illustrations by no means exhaust the subject, they may help to give additional clearness and force to the recommendations in the text.

Angular beds and masses appear, at first sight, to be absolutely demanded in a garden where straight lines and architectural figures are so general. And this view may hold good in the main with relation to the details of a flower-garden in the close vicinity of the house. But the various forms and modifications of the circle are not merely objectionable in archi-

tecture; for they constitute its most beautiful features, as any one may perceive who will take the trouble to investigate the matter. And it is such forms that are peculiarly appropriate in architectural gardening, when only the materials of Nature are dealt with. It may even be questioned, too, where there is a *possibility* of choice between oblong or square figures, and such as embrace any variety of the circle, whether the latter are not decidedly more characteristic for garden decoration. It is pretty certain that they are most beautiful, and that vegetable forms, with which they have to be associated, almost invariably incline more to roundness than angularity.

At any rate, there can be no doubt that figures cut in grass, and standing more or less by themselves, or in rows, are more elegant, and more conveniently filled, and more easily preserved, if circular, than such as have angles in them; while they are at least as much in harmony with the formal style of gardening. For single specimens, therefore, and for separate beds or groups, they are clearly to be preferred; and being susceptible of considerable variation as regards size, much may be done with them. But oval figures or oblong shapes with circular ends, or numerous combinations of curved lines uniting at an angle, will, if symmetrical, be more garden-like than purely angular ones, and will give more diversity. The chief requirement is, that they should be regular; that is, that their several parts should balance and correspond.

That some more definite notion may be communicated of the way in which flower-beds can be arranged along the sides of a

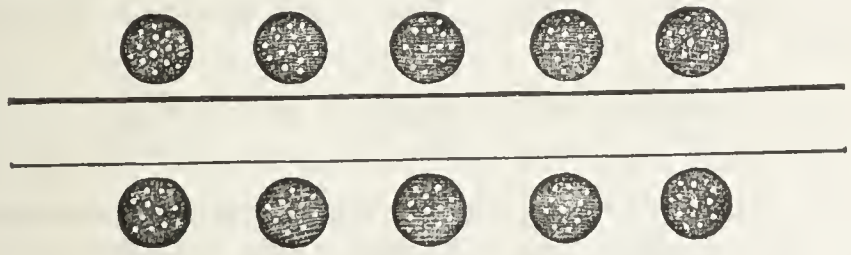


Fig. 49.

walk, a series of examples is now given, commencing with the simplest, (fig. 49,) which is a mere double row of plain circular

beds, the diameter of which may be from four to six feet each, and their distance, from centre to centre, ten to fifteen feet. In this, and all the following instances, however, the beds will be equally adapted for putting in a single row, along only one side of a walk, if the circumstances demand such an arrangement. In fig. 50 the same form of bed receives a little diversity



Fig. 50.

by having specimen plants, in small circles, alternating with the flower-beds. And a good deal of variety, again, might be given to this treatment by the choice of the plants used for such a purpose. If the lines of beds form a vista to one of the principal windows of the house, and do not run *across* any important range of view, such plants as Irish Yews, Irish Junipers, standard Roses, and others of similar habits, either alone or alternating with those of a distinct character, will be suitable. But when the beds take an opposite direction, it is necessary to use only *dwarf* shrubs in them, that they may not intercept or chequer the view too much. Still, even here, deciduous plants may alternate with evergreens, dark-foliaged shrubs with pale green or variegated kinds; and variety may be secured in these and many similar ways.

The square beds in fig. 51 introduce us to a fresh type of



Fig. 51.

form, and, though not so beautiful as the circles, may, in certain

situations, contribute an important element of character. The lines of their sides, too, correspond with the lines of the walk. And in some instances, small intermediate circles, filled with shrubs, might, as with the round flower-beds, vary and heighten the effect, without producing any incongruity. Further variety is attained in fig. 52, by the adoption of oblong beds,



Fig. 52.

about twice the length of their breadth, with semicircular ends, and having smaller circular flower-beds, and circles for specimen shrubs, placed alternately between them. Either of the preceding forms is adapted for associating with any plain and simple style of house, which approximates to the Roman or Italian school.

The next kind of beds (fig. 53) has the same oblong figure,



Fig. 53.

but with the ends squared, and the corners struck off in the form of an inverted quarter circle, specimen plants occurring

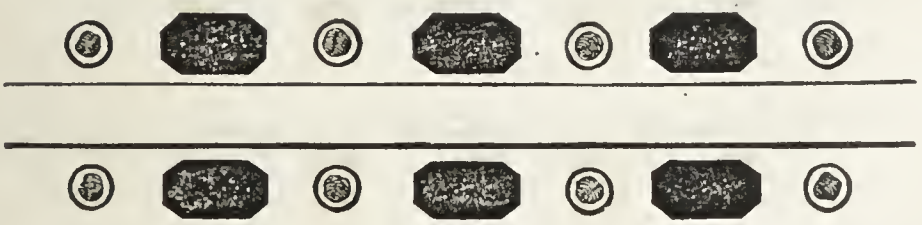


Fig. 54.

regularly between them. This class is fitted for accompanying

either Italian or Gothic architecture. To the latter style alone the beds in fig. 54 belong; their only difference from those which precede them being that the corners are cut off at an angle of forty-five, instead of making part of a circle. The larger beds in fig. 55 take a sort of barrel shape, with the ends

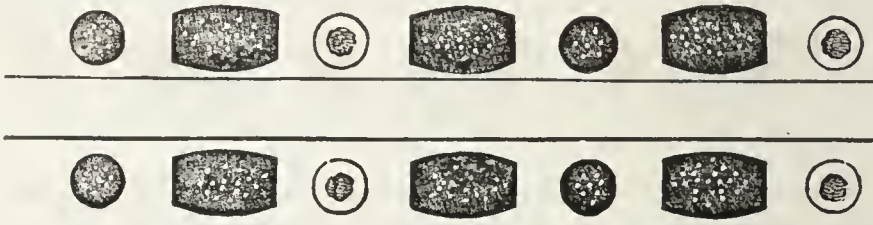


Fig. 55.

square, but the sides slightly curved outwards; the same proportion in regard to the length and breadth being preserved. The intermediate beds are alternately for flowers and shrubs, both being circular, and the circles being designedly less in diameter than the oblong beds, to avoid tameness and monotony. This figure and fig. 56, the ends of the oblong beds in

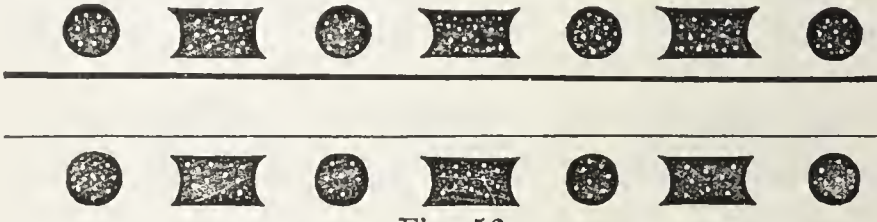


Fig. 56.

the latter being struck from the centres of the intermediate circles, and these last being of the same width as the larger beds themselves, may be employed in connexion with any plain house; as may also fig. 57, where the chief beds are plain

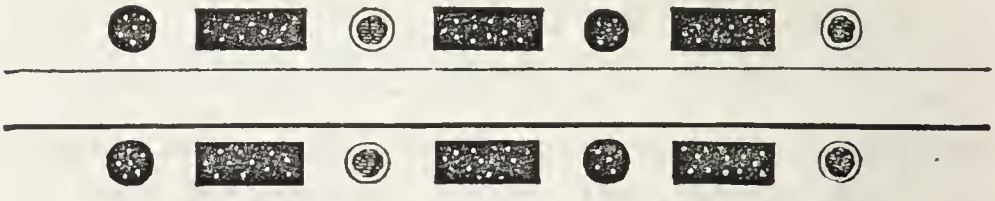


Fig. 57.

parallelograms, w'th straight sides and ends, the circles between having a shrub and flowers in every other one.

An advance to a more decided tone of art is made in fig. 58, the pointed ends and diamond-shaped secondary beds in which

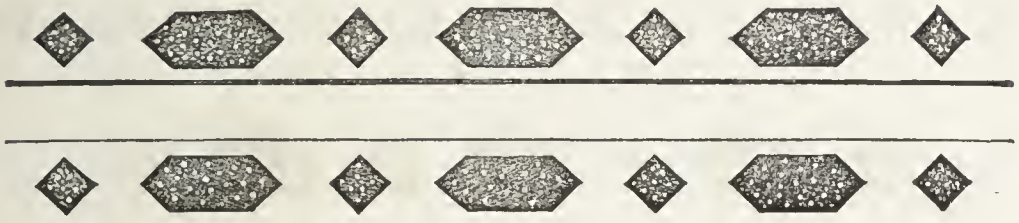


Fig. 58.

take a character which can only assimilate with Gothic architecture. And the same may be said of fig. 59, which is but a modification of its predecessor, the ends being parts of circles

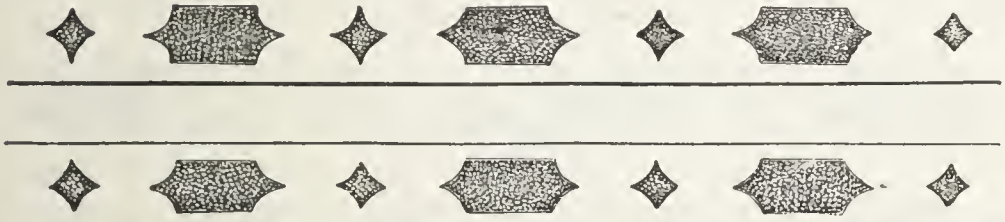


Fig. 59.

instead of being purely angular. It should be noted, however, that this last example is produced mainly to point out the way in which variety may be achieved; as the extremely acute corners of the beds would be difficult both to fill and to keep in their proper shape. Fig. 60, in which a semicircular lobe is

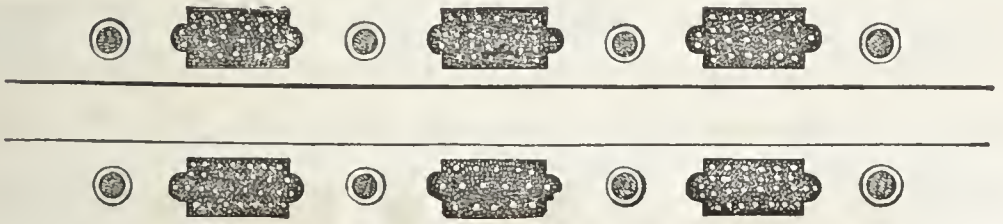


Fig. 60.

attached to each end of the principal oblong beds, is more suited for the Italian manner, and would yield some little additional novelty, because the small ends of the beds would just accommodate one or three plants of a striking kind, to contrast with the other occupants of the bed. Any of the more remarkable

variegated Geraniums would be admirably fitted for such a situation.

By presenting a rounded side to the lawn, and a flat side to the walk, half-spherical beds in fig. 61 accommodate themselves



Fig. 61.

to the openness of the one, and the straightness of the other. Fig. 62 shows beds of a kind of chrysalis form, which would be

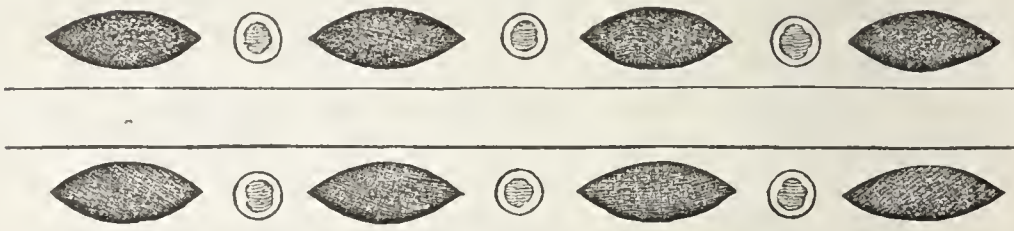


Fig. 62.

easily filled, and would be suitable for the sides of any walk where ease and gracefulness of line, rather than rigid formality, is sought. Nearly the same shape, but of somewhat enlarged dimensions, is repeated in fig. 63, the beds being severed into

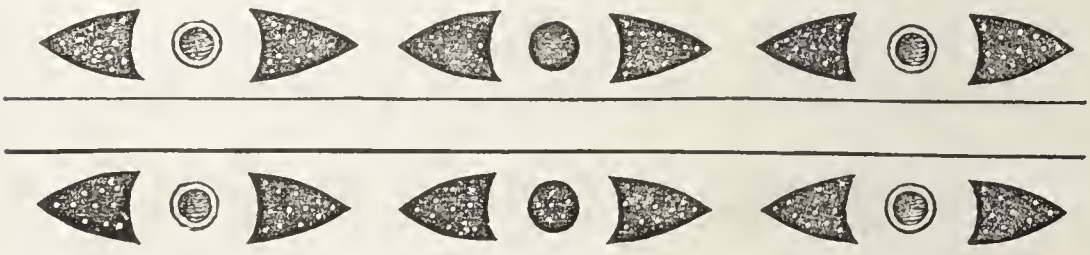


Fig. 63.

two parts by the introduction of small circles, for alternate flowers and specimens; and this plan, while offering less of continuity than the previous one, admits of the employment of a greater number and variegation of colours.

Still further progression in the scale of design is made in

figs. 64 to 67, where the leading beds are divided into three members. A prominent centre, with two narrower ends, marks

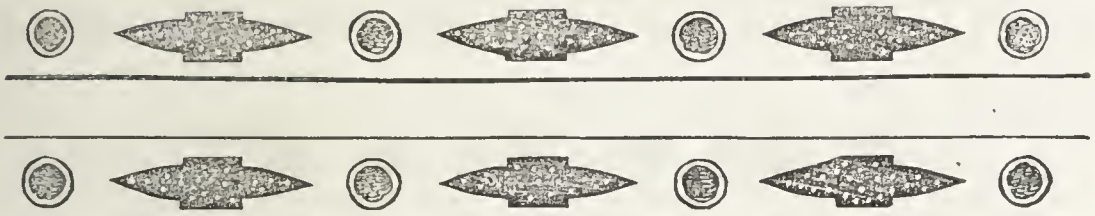


Fig 64.

the peculiarity of figs. 64 and 65, the difference being that the

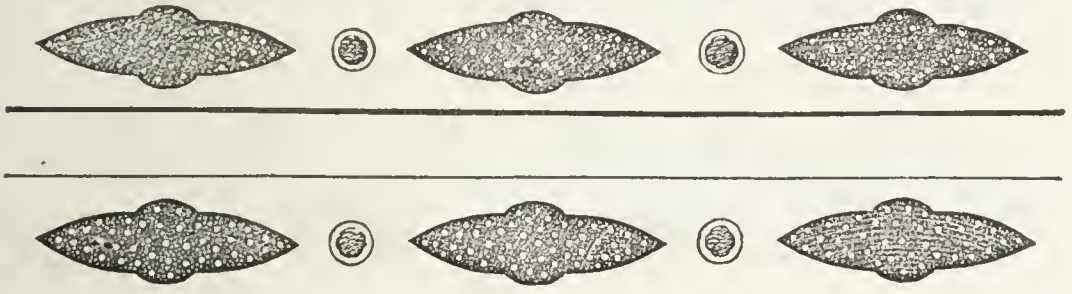


Fig. 65.

middle portion is square and the ends more attenuated and pointed in 64; while the centre is round, and the lobes broader

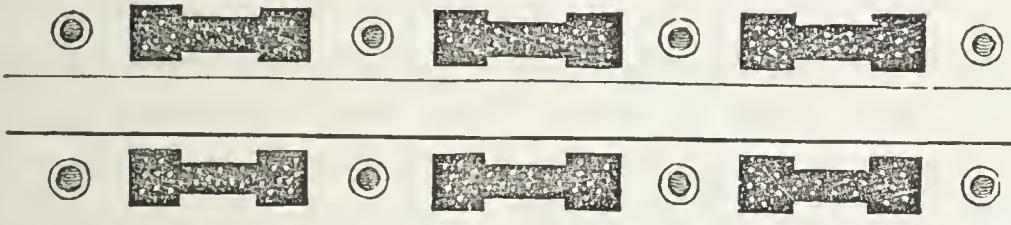


Fig. 66.

and bolder in 65. Fig. 66, again, is composed of a narrow

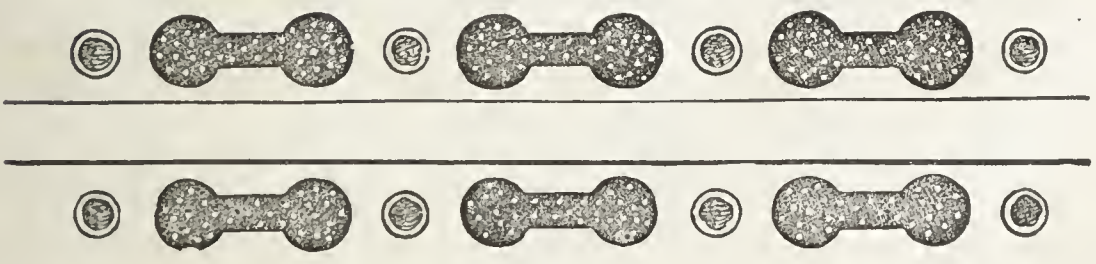


Fig. 67.

oblong centre, and two larger square ends, all the lines being quite straight and rectangular; whereas, in fig. 67, which is on

the same general basis, the two ends of the large beds are circular. Either of these four figures, but especially the last two, would be of service where a sort of running border of flowers is desired. In respect of the beds with pointed ends, however, it may be suggested that the specimens placed between them should be of the dwarfest and most trailing habits.

An additional step in the way of variety is made at fig. 68,

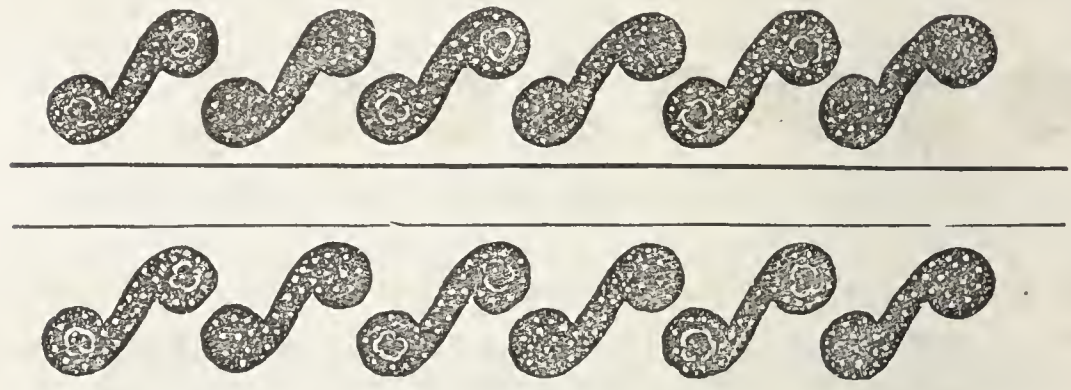


Fig. 68.

where the *ends* of the beds are turned to the walk, and a more flowing outline occasioned. Very small shrubs are likewise inserted in the circular ends of each alternate bed. And if beds of this pattern cannot be much commended, on account of the trouble demanded to fill them nicely, and to keep them correctly cut out, they may yet be useful in making a species of scroll-like fringe to a walk, where only one description of plant (such as Verbenas of different colours) is intended to be grown in

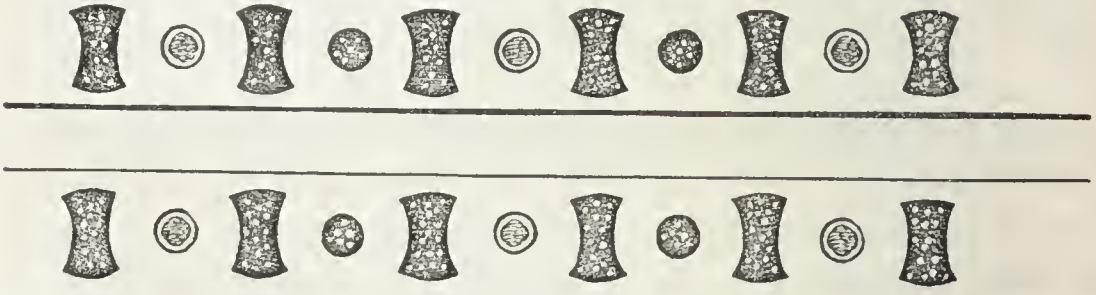


Fig. 69.

them. The next plan (fig. 69) is both simpler and more artistic; and the ends of the beds might be made square, if preferred, to

adapt them more thoroughly to the line of the walk. Figs. 70, 71, and 72 belong to a more elaborate class, and may appropriately finish the series. The first of them could easily be varied by squaring or rounding the ends of those beds which

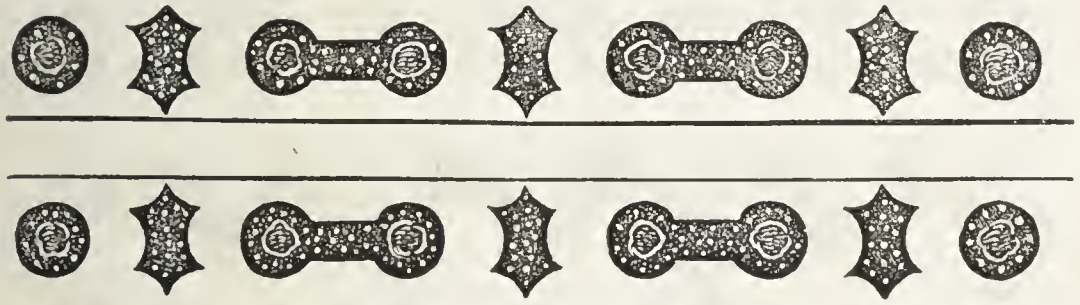


Fig. 70.

stand at a right angle with the walk. The shrubs shown in the circles must, of course, be of the smallest description, and should be upright-growing, if possible, to keep them from being injured by the summer flowers. Probably the dwarf Box, trained and kept regularly clipped into the shape of a thin cone, would be most serviceable. In fig. 71, a strict adherence to the

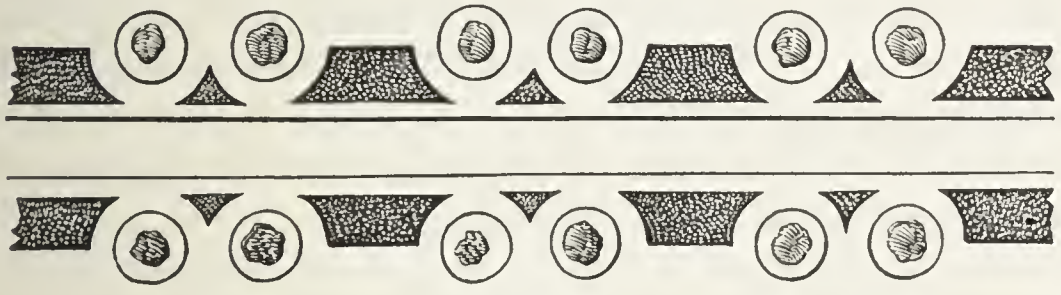


Fig. 71.

line of the walk is maintained in the flower-beds, and a similar conformity is observed in fig. 72, some little play of margin being accomplished by the interposition of dwarf shrubs at regular intervals.

It will be obvious that specimens of this character might be multiplied to an almost infinite extent, if any sufficient object could be served by their introduction. In those already given, however,—and which are intended rather as hints than as

models,—the reader will probably find enough of suggestiveness to render a further instalment unnecessary.

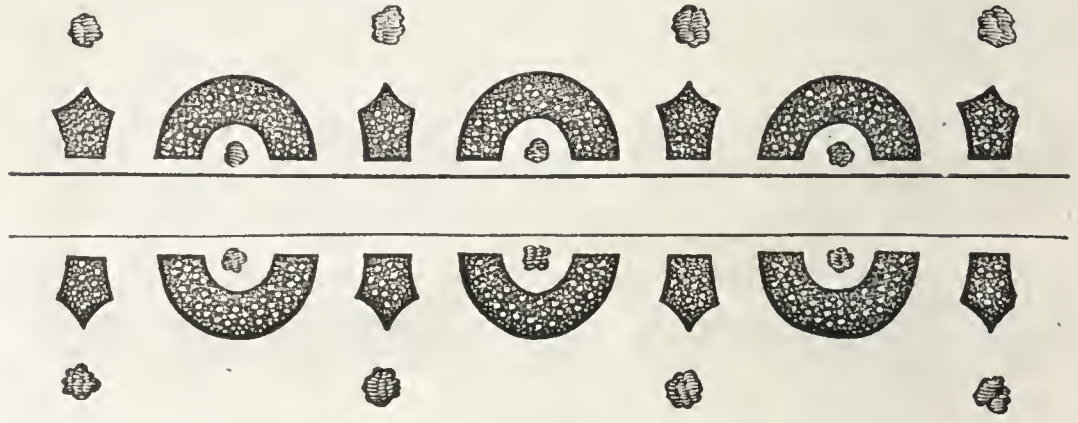


Fig. 72.

Towards the outside of a formal garden, or in parts sufficiently separated from the house, or from the view obtained at its principal front, there will be little objection to the use of masses of plants, with a more irregular outline, or specimens scattered about in the mixed style; provided a kind of connexion be kept up by the help of circular or other regular beds in the centre or at the corners of such compartments, or, when irregular lines are adopted as a fringe round the boundary, they are made as inconspicuous as possible from the house, and do not thrust themselves into notice anywhere, or weaken the effect of the more artistic parts. They will not disturb the harmony of the place unless they are obtruded.

One most important requirement in a formal garden is, that the ground should be quite smooth and level. No undulations or unevenness of surface can be for a moment allowed. Regular and easy slopes, or dead levels, are as essential as straight lines in a house or in the walks. A perfectly flat surface is unquestionably the best for the purpose, as the lines will appear longer. When a line slopes away from the point of view, it is, to some extent, foreshortened.

If the ground should, by any unfortunate chance, rise as it recedes from the house, it may be kept flat to as great a width as is possible, and then be formed into one or more terrace-

banks, (fig. 73,) as it may require; the walks to be carried up these banks by flights of steps, and the change of level effected

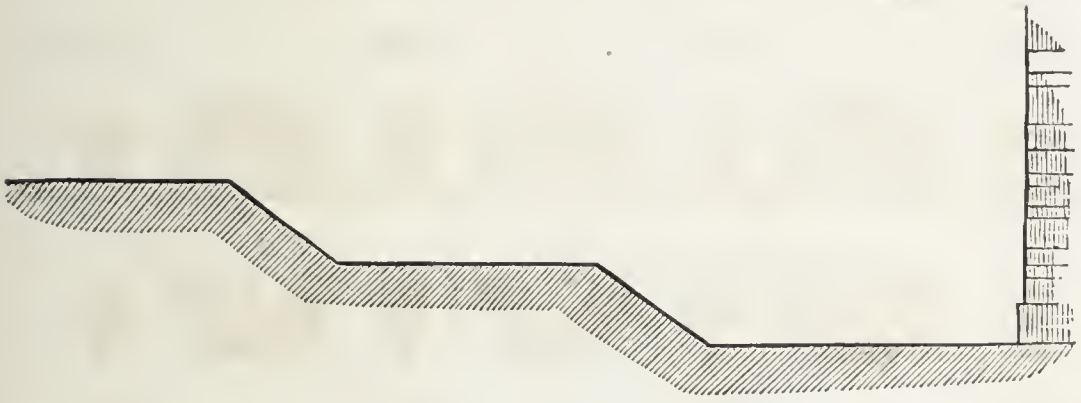


Fig. 73.

by grassy slopes, or by low architectural walls. The latter of these is represented by fig. 74, and the former will be seen in fig. 73.

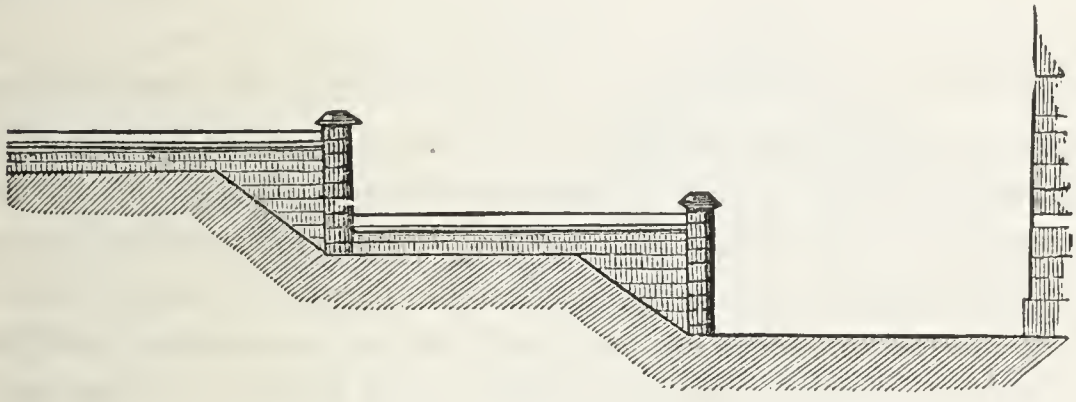


Fig. 74.

When, in addition to a slope from the house downwards, or apart from it, the ground also slants naturally in a cross direction, this will demand some modification. As far at least as either of the main fronts of the house is concerned, the ground, to the full breadth of those fronts, and of any additional terrace-bank by which they may be supported, must be brought into a perfectly level platform. There should be no cross slopes,—no oblique inclination of the ground in a direction parallel with the front of the house. The level basement-line of the house would in no way accord with a diagonal or sloping line in the ground; the latter being sadly out of harmony with

the squareness of the style. Indeed, the side of a house out of the perpendicular would be scarcely less incorrect.

From these observations, it will appear that where ground slopes across a lawn, and parallel with the front of the house, it should, in consistency with the formal style, be reduced to a dead level, as far as the front of the house or its terrace extends. (See fig. 75, in which the dotted line indicates the supposed

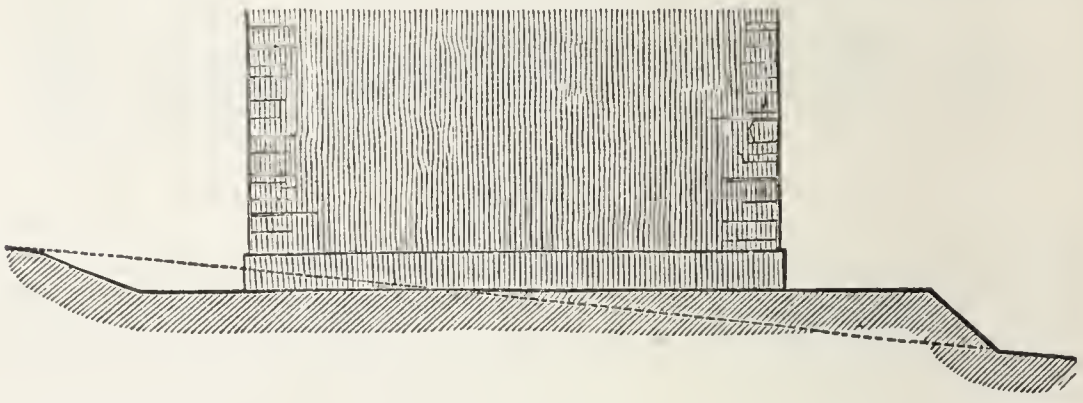


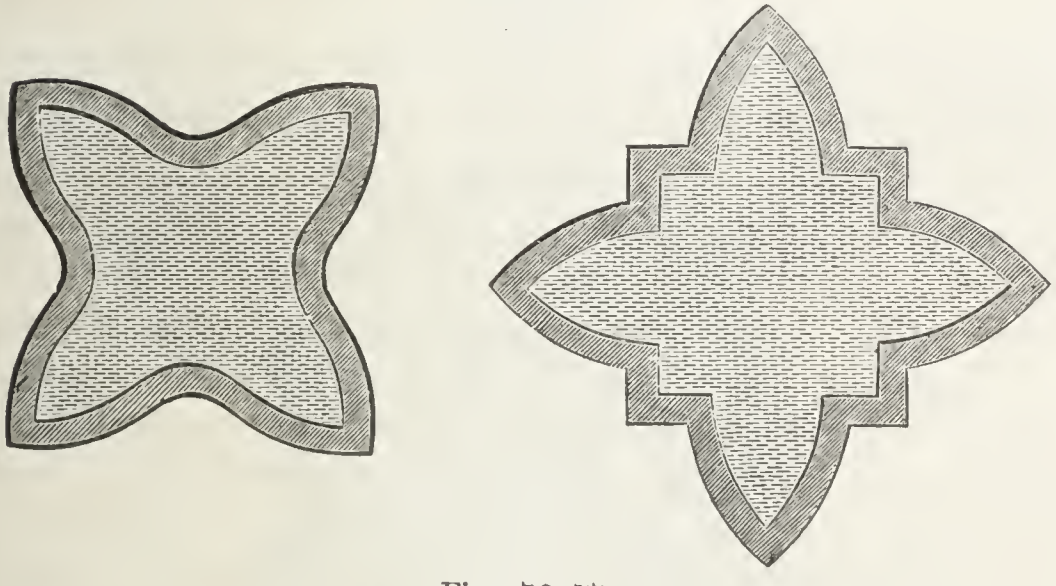
Fig. 75.

natural level of the ground, and the shaded line the level to which it should be reduced.) The change of level from this point, in a line taken precisely at a right angle from the house across the garden, should be effected, whether ground rises or descends, by a terrace-bank of grass, the upper edge of which is kept quite square; or by a low wall; carrying the walks up or down either by flights of steps. The steps resulting from any such alteration of levels, will, if rightly treated, and adorned with small vases, materially contribute to sustain the general character of the place; though they should never be without more or less massive edgings or kerbs of stone, or some living substitute for these in the way of low dense evergreen hedges. Any extreme slope of the ground away from the house can be converted into terraces, as suggested for rising ground. But many terraces on a descending slope ought not to be used unless really necessary; for they serve to lessen the apparent size of the place.

Water, if admitted at all into the geometrical style, takes the shape of basins with an architectural rim, or fountains, or larger

pools that have sculptured figures along their margins, or very artificial cascades. Regularity of outline will, as in other things, be the leading characteristic of all such pieces of water. They may be circular or square, oblong, oval, hexagonal, octagonal, or of various shapes, as described for flower beds and masses. But they must not be irregular. Fountains, which merely gurgle out the water, or throw it up only a few inches, in the midst of round or octagonal basins having a stone margin, are in the highest degree appropriate and classical. And here it is worth while noting that simple figures of this or other kinds in stone, with little or no aid of ornament beyond a good shape, will be more esteemed by those capable of judging than the most elaborate plaster decorations.

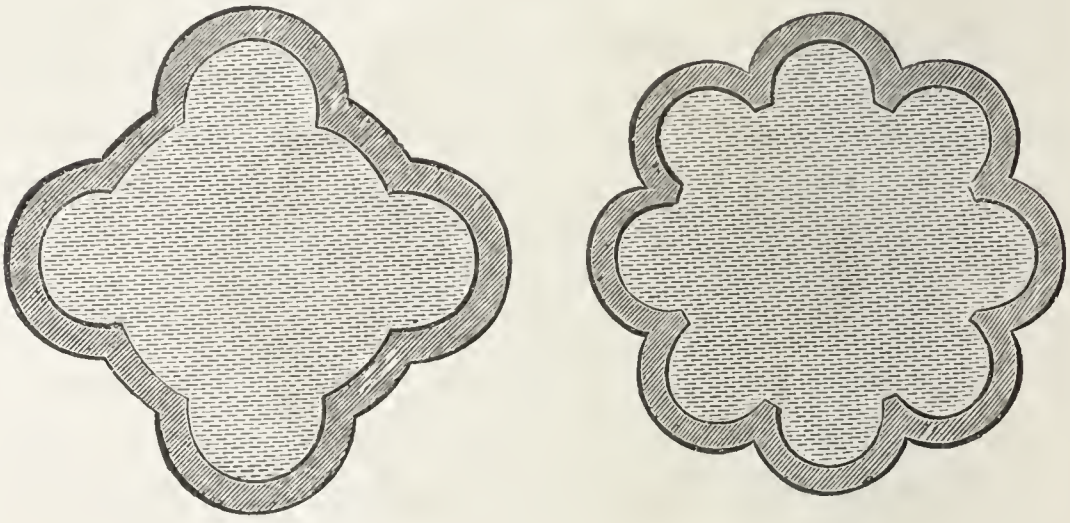
The sketches which follow, (figs. 76 to 82,) may aid in pointing



Figs. 76, 77.

out a few of the forms into which basins of water can be thrown, the thick rim around them signifying a margin of stone, moulded in various ways, according to the prevailing style of the garden in which they are placed. Figs. 76, 77, and 82 would adapt themselves to any Gothic house. Figs. 78 and 79, from the roundness of all their outlines, are better suited to any garden approaching the Italian. Of a somewhat intermediate stage, and capable of being used with almost any style of house, are

figs. 80 and 81. And these might be rendered more ornate, if requisite, by the insertion of blocks, at the apex of some of their curves, to receive vases or small sculptured figures. If



Figs. 78, 79.

fountains, again, be added to any of these, the principal jet or cluster of jets should certainly be in the centres, but smaller

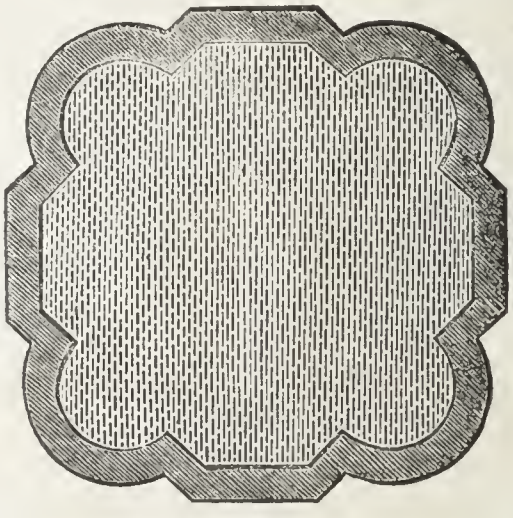


Fig. 80.

jets might, if required, be put in each of the minor bays that curve outward. On the other hand, if jets be wanted in fig. 82, there should be one in the centre of each of the projecting arms of the basin, and none in any other part.

As constituting a peculiarly fitting adjunct to a formal garden, especially in near association with the house, and when the latter

is several feet above the level of the general lawn, large raised flower beds, supported by low ornamental walls of stone, may

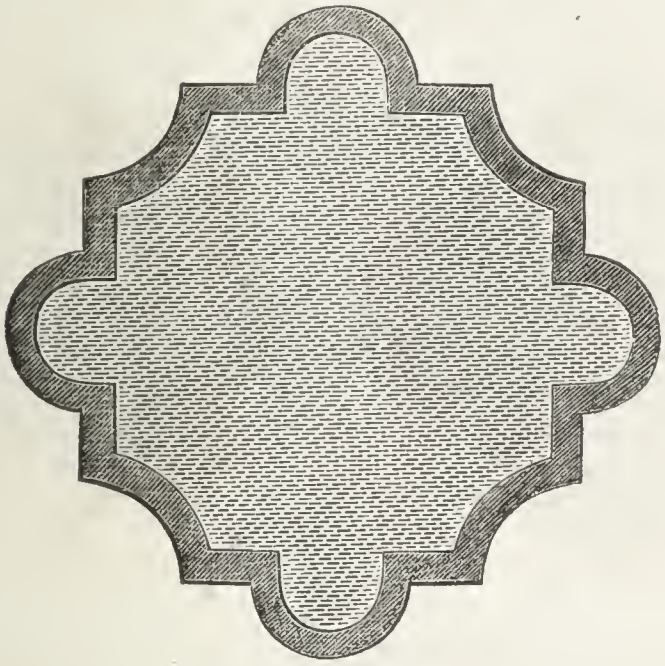


Fig. 81.

occasionally be introduced. The figs. 83 to 87 will just furnish a suggestion or two regarding the shapes which such beds may be made to take. The stone walls may be about two feet six

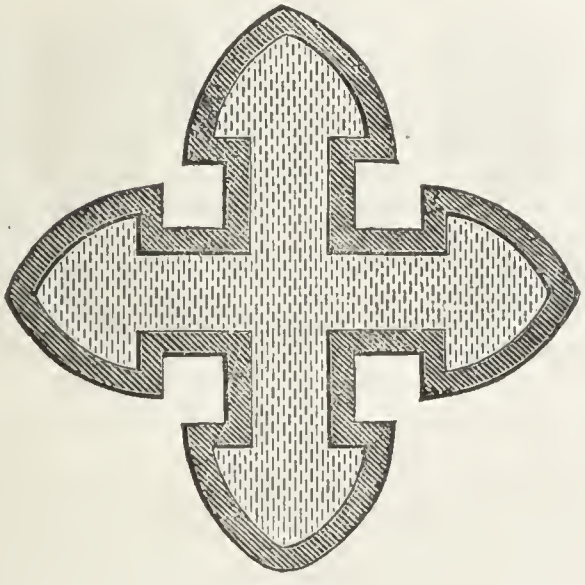
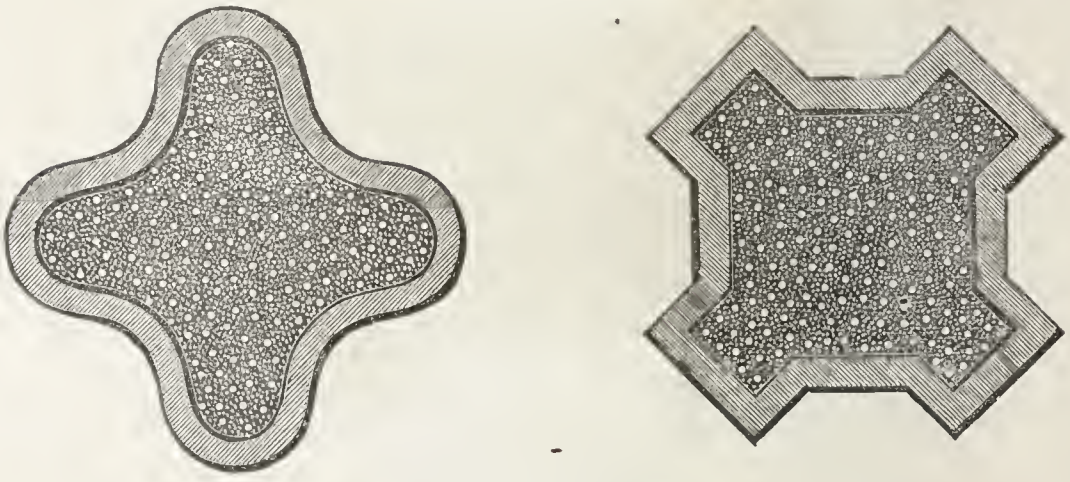


Fig. 82.

inches to three feet high, moulded and ornamented according to the peculiarities of style in the house, and rising about one

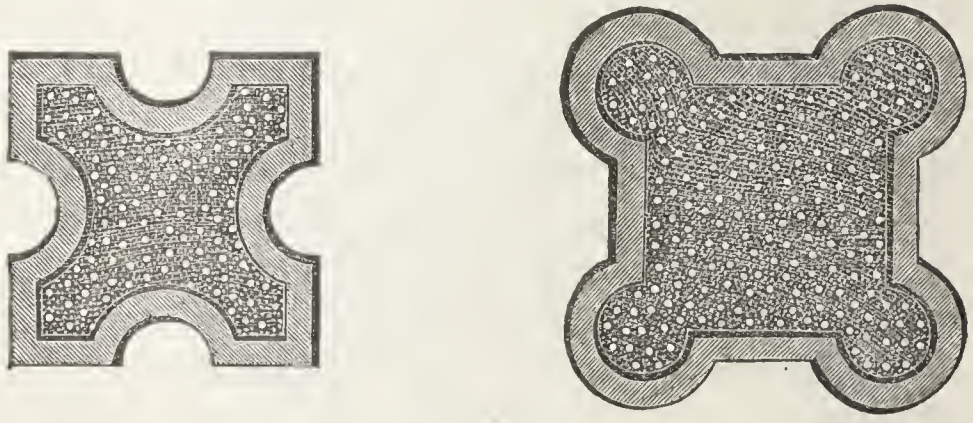
or two inches above the level of the soil in the beds. These latter can either be filled with one or several sorts of bold-growing flowers, and the flowers in them may even be arranged in patterns, with one sort and colour to each division; or they



Figs. 83, 84.

may be mixed together promiscuously, with a due general regard to colour. In gardens which affect the Italian or Elizabethan manner, such raised beds might add a most effective feature.

All architectural forms used in adorning a garden should be furnished with a proper pedestal, the height, breadth, and



Figs. 85, 86.

enrichment of which, must bear a due proportion to the dimensions and character of the objects to be exhibited upon it. To place a sculptured figure on grass or gravel, without a plinth or pedestal, or to throw up rude stones, or pebbles, or boulders around a small mound of earth made for receiving it, is as

barbarous as if similar things, such as goblets, porcelain or alabaster vases and ornaments, were left standing on the floor of a house. A pedestal may be perfectly plain, and of inex-

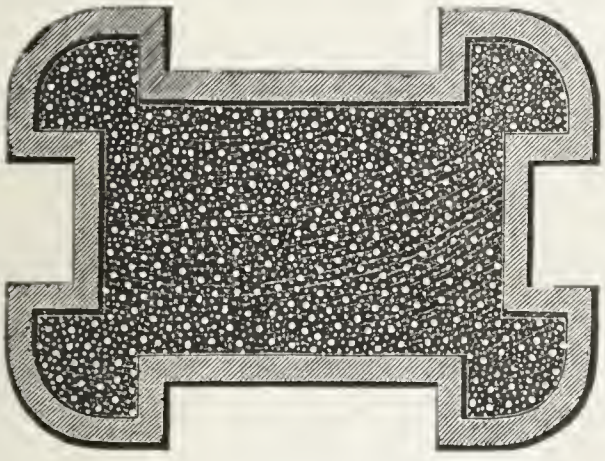


Fig. 87.

pensive materials, properly coloured. It can never be dispensed with. And herein will be most apparent the difference between real taste and love of ornament; persons who have only the latter sticking a quantity of figures about their grounds, on the bare grass or gravel, without any support.

Enough has, however, been said respecting the formal style to show how and under what conditions it can be best adopted. I now turn to the mixed and more pliant manner, in which, while the aid of art is still sought and valued, more of the freedom and licence of Nature are courted.

Serpentine or wavy lines may be regarded as the characteristic features of the *mixed style.* Its object is beauty of lines, and general variety. Roundness, smoothness, freedom from angularity, and grace rather than dignity or grandeur, are among its numerous indications. It does not reject straight lines entirely near the house, or in connexion with a flower-garden, or a rosery, or a subordinate building (as a greenhouse) that has a separate piece of garden to it. Nor does it refuse to borrow from the picturesque in regard to the arrangement and grouping of plants. It is a blending of Art with Nature,—an attempt to interfuse the two; or to produce something intermediate between the pure state of either, which shall combine the vagaries of the one

with the regularity of the other, and appropriate the most agreeable elements of both. It has all the grace of nature without its ruggedness; and the refinement of art apart from its stiffness and severity.

So many of the peculiarities of this style have been incidentally described, under various heads, that little remains to be added on the subject. Intricacy, every species of variety, indefiniteness, extension of apparent boundaries, polish, and connexion, are specially its own traits. Some would consider the treatment of each plant as a specimen, a distinctive feature of this style;—a definition by no means to be relied on. Thickets and dense masses, in which the individuality of plants is much lost, may, it is true, more properly belong to the picturesque; yet they are things which, in common with many others, the mixed style liberally adopts from its neighbour, and tempers and modifies in a manner entirely its own. Specimens on lawns and in borders are, avowedly, very powerful elements in the present branch of gardening. But they are not so potent, or so essential, or so prevailing, as waviness of lines.

Extreme naturalness is the distinctive mark of *the picturesque.* It repudiates all art, or employs it solely in order to weaken or annihilate it. There is nothing flowing in its lines, or soft in its forms. As extremes are said to meet, so, in the perfection of the formal and picturesque manners, there is something in common. Both call for angularity of figure, and sharp projections. But the angles of the one are according to rule, those of the other cannot be too irregular. And while serpentine lines mark the mixed style; zigzag, broken, rugged lines (fig. 88) stamp the picturesque. It recognises no symmetry, and abhors everything allied to law and system.

And yet, in those examples deducible from the vegetable kingdom which may be accounted picturesque, there is much of wild grace, and eccentric softness, and an indescribable but charming balance of parts. Although nothing may bear the trammels of a rule, or yield to the fetters of definition in language, there is no want of the flowingness, the connexion,

the harmony, so ravishing to the eye; interrupted, it may be, by some accident, or sudden gap, or abrupt pause; but still full of spirit, and eloquent of beauty. For after all, Nature's forms lie nearest to man's heart, and no devotion to habit will conjure



Fig. 88.

away their magic power. The very instincts of our souls ally us to what is naturally beautiful.

Picturesqueness is by some restricted in its application to whatever is fitted for being effectively represented in pictures; —that, in fact, which an artist would choose to transfer to his canvas. I have here given it no such limited meaning. Possibly, however, that view of the term may help to illustrate and develop the sense more generally attached to it. For it is with wildness, ruggedness, broken ground, straggling and bold herbage, dashing water, fantastic groups of vegetation, the cracked and discoloured stems and tortuous branches of trees, ruins nearly dismantled, except of the Ivy and the Fern, rude huts or cottages with their loose and mossy thatch, or buildings

copiously stained by time and lichen, that an artist would usually prefer to work. And it is these that go far towards comprising the picturesqueness of which I now treat. As a



Fig. 89.

piece of general landscape, of the picturesque class, fig. 89 may assist in explaining the views thus advanced; while fig. 88, on a previous page, will give an idea of the same kind on a smaller scale, and more in reference to lesser details.

On the whole, the mixed style, with a little help from both the formal and the picturesque, is altogether best suited for small gardens. And while the purely geometrical manner may be adopted under favourable conditions, that which is simply picturesque can never be applied to an entire place, but will be

well worthy of use in detached and retired portions. An absolute adherence to one style, is not, therefore, to be reckoned among the paramount virtues of the art; but only one style should *predominate*, and either of the others be quietly introduced, and gradually blended, as subordinate features.

18. Notwithstanding all the rules hitherto furnished, there is a principle yet to be considered, which can alone give them their proper weight, and ensure their being of any real use, and that is—*adaptation*. In every place that can be met with, or conceived of, there are always peculiarities which should influence the disposal of the various parts, and give their cast and colouring to the whole design. And it is in the adaptation of particular styles, rules, or modes of treatment to the circumstances or objects actually existing, that the credit of the landscape gardener and the satisfaction of the owner can alone be attained.

Very seldom will it be found that a garden is without something or other that may be regarded as a fixture. Buildings, and the position of their entrances and windows, trees, swells or variations in the surface of the ground, external gates or entrances, fences, and numberless other things, may be already on the ground, and it may not be desirable to remove them. And the scenery of the outlying country will ordinarily, likewise, be beyond the reach of the designer. It will be needful, then, to fit in every part of the plan to what is really on the ground and must be retained there; not neglecting to take advantage of everything that can be made to give greater effect, or to keep out of sight such objects as may be considered deformities. Dealing cleverly with difficulties, so as to leave no evidence that they have had to be encountered, is not the least or the lowest merit of the art; and, as I have frequently heard remarked, it is out of awkward and apparently intractable irregularities that a competent designer may generally manufacture the most characteristic and remarkable beauties.

While deliberating on this subject, the shape of the ground, its aspect, the nature of its surface, the wants and tastes of the

family, the character of the neighbourhood and the probabilities as to what it may become, or what might be done by adjoining owners, will all pass under review. Nor will the nature of the local climate, and the necessities that spring out of that consideration, be forgotten. Particular climates may require more shelter, and a limited selection of plants; certain neighbourhoods may demand extra security from theft or other injury; in many localities, such as the nearer suburbs of large towns, plants that endure smoke will be wanted, and the whiter kinds of architectural ornament must be omitted as liable to get too much stained and blackened; one family may prefer sunshine, openness, and display, another shade, privacy, and quiet enjoyment; and ugly things will require excluding, or fine objects be just glanced at through a small opening, as it were by stealth, for fear of admitting what will offend.

Great natural features abounding in the neighbourhood of a place, especially within view of its windows, ought seldom to be multiplied within it. If the sea or a large river, for instance, be visible from the house, it will seem ridiculous to have an artificial pool of water for ornament in the garden or park. In the same manner, should the district be a rocky one, and good specimens of rocky scenery be within sight of the garden, there will be equal weakness in forming an artificial rockery within the place. The mind will be continually instituting comparisons between the feebleness of Art's creations, however well arranged, and the nobler forms of Nature, thus brought into immediate conjunction; and the result must inevitably be to the disparagement of the former.

Thrown in a tract of country where a sylvan character is the reigning one, an exception in the treatment of a garden to the rule just given may very likely be prudent. Here it will be the aim to blend the garden as much as possible with the outer district, so as to make them appear one property; only giving to the garden the warmth of evergreens, and the cultivation which rarer plants will express, as a foreground to the larger scene. It is a very great point to adapt the garden so to the

surrounding scenery that there is no break to its apparent continuity.

Perhaps a small garden in the outskirts of a town should have more flowering-plants and flowers cultivated in it than would be wanted in the country; as flowers are much valued, and produce a more delightful contrast in such situations. It is very doubtful, however, how far training climbers to town-houses, in the cottage or village style, is accordant with good taste, especially as they seldom look healthy, or flower freely. Consistently with a good supply of flowering plants, moreover, a town garden cannot well have too many evergreens, for they produce liveliness and verdure at a season of the year when, in towns, the most leaden dulness often reigns in the atmosphere.

19. *Fitness* is a variety of adaptation that has little claim to be regarded by itself; and yet it will suggest another thought. A thing may or may not exhibit fitness for accomplishing its intention. It may be unhappily conceived, or carelessly executed. There might be a deficiency of right feeling displayed in it. The expression of a place might be unfitted to the character and habits of its owner. Its style may be too ambitious for its keeping. Certain plants in it may be out of tone. On the other hand, there may be an appropriateness in everything, even the minutest. The very turf may, by its fineness, and freshness, and smoothness, and freedom from coarse weeds, denote the proprietor's attachment to his garden, and elegance of taste; while larger matters will always be in the right place, and of a suitable class.

20. *Appropriation* is an idea to be realised in gardening on a small scale, which, though already more than once glanced at, calls for a separate elucidation. It is that appearance of possessing property which, though it may be continually belied by one's own consciousness, is productive of almost as much pleasure to the eye, at least, as though it were really owned. Everyday experience will confirm the familiarity of the remark, that some individuals glean more delight from the opportunity of inspecting another person's property than the owners them-

selves. Extensive proprietors of beautiful estates rarely appreciate them. Men generally value less what they hold by no uncertain tenure. The things which we retain on sufferance, or which we may some day be deprived of, are those which, if we are not overburdened with them, we most earnestly cling to, and perseveringly admire. And this tendency is neither illegitimate nor pernicious, in reference to natural objects; while it may entail much innocent gratification.

To cater for an appetite so unexceptionable is surely not beneath the dignity of art. And as it can be done without any great difficulty where the frontage of a place is towards an open country, it should always be taken among the established requirements. The ways of accomplishing it have been before enumerated. But it may be observed that a boundary fence which looks most like that which would form the division between one part of an estate and another, with such groups of trees and shrubs between the openings as would be placed to give a foreground to the distant view, even were there no separating fence behind them, will most favour the illusion, and enable the occupier to appropriate, as if it were his own, all that is beautiful in the general landscape. Even fences, sheds, cottages, &c., on the property thus surveyed, may often be got rid of by a few specimen plants, placed so as to cover or to diminish such divisions in it as would detract from the semblance of expanse and ownership.

21. Readers who have travelled with me thus far will have perceived that I have had occasion more than once to refer to nature as the great school of landscape gardening. It may be worth while, then, specifically to inquire how far the *imitation of nature* is possible and right. I profess not to be of those who would carry this principle very far, or into minor matters. It is in her broader teachings, and general promptings, that materials should be gathered for practical use. And these, be it remembered, will be solely available in idealising and exalting art.

To regard a garden otherwise than as a work of art, would

tend to a radical perversion of its nature. It is and must remain that which its proximity to the house alone enables it to be. No ingenuity can convert it into a forest glade or a glen. Nor is such a transformation to be wished for, were it possible, any more than that a dwelling should be transmuted into a hut, or a den, or a cave. A garden is for comfort, and convenience, and luxury, and use, as well as for making a beautiful picture. It is to express civilisation, and care, and design, and refinement. It is for the growth of choice flowers, and the preservation and culture of exotic trees and shrubs, with novel, and interesting, and curious habits, which could not be reared without the most assiduous guardianship and attention. In these respects, it is fundamentally different from all natural scenes.

Reflections such as these will make it plain that they who would imitate nature in gardens must do so in another way than by copying her piecemeal. They ought, indeed, to be imitators, but not copyists, transcribing her spirit and not her individual expressions,—her general countenance or aspect, and not her particular features. An artist, be he a painter or a landscape gardener, or an amateur in either branch, should go to nature to study *principles*, gathering up snatches of scenery, and storing them in his memory or his portfolio for future adaptation and use. He should note all that pleases him, and endeavour to understand *how* and *why* it influences his mind. By thus filling his brain with numberless beautiful little pictures or images, and his intellect with the foundations and sources of pleasure in his art, he will come from nature doubly primed to give practical utterance to his imaginings, and prepared to embody in a composition the finer touches and more artistic and spiritual elements which he has collected from such a variety of sources. It is in this way that the imitation of nature will be but the ennobling of art; the airy elegance and flying graces of the one being engrafted on the more substantial characteristics of the other.

22. That *beauty* should be the ultimate aim of every opera-

tion in landscape gardening, may seem so self-evident a proposition, as almost to be calculated to excite a smile. It is one, however, which I must not fail to enforce. There may be different opinions as to what constitutes beauty, and of what ingredients it is made up, some affirming that its chief elements are those of form, and others that it consists solely in association. Without taking either view exclusively, I shall assume that it is to be found in both.

Most persons will be agreed, in the main, as to what is really beautiful, though almost every one will have some kinds of favouritism and prejudice. Considering the multitudinous forms of vegetable life, and the fact that all are endowed with more or less attractiveness, I have often been struck with the narrowness of affection for plants which is commonly possessed; many people having a few favourite trees or shrubs, and proscribing nearly all others. I have been told of a celebrated landscape-gardener who always kept the nurserymen's stock of two or three particular trees at the lowest ebb, and could never get enough. And it is matter of gardening history, what thousands—probably millions—of his famous "locust-tree" Cobbett spread abroad throughout the country;—although it is now well understood that, for all practical uses, the tree, if even it would yield *any* available timber, is very nearly, if not altogether, worthless.

But I cannot, and do not profess to comprehend, why gentlemen should impoverish their plantations, and strip their gardens of the first element of beauty, by cultivating only a few particular species of plants, and not merely harbouring, but cherishing a dislike to all others. A garden or plantation denuded of half or three-fourths of its proper ornaments, is much in the same predicament as an individual with only a portion of his ordinary garments. It is imperfectly clothed, insufficiently furnished, weak in its expression of the beautiful.

Beauty of lines and forms is possibly less powerful than that of association; but it is more prevalent, and better apprehended by the mass. A wavy, or undulating line, has been styled *the*

"line of beauty," and the assumption may be true, as far as it accounts that the *most* beautiful of lines. But in averring that there is no other line at all beautiful, it is of course far wide of the truth. Every one will acknowledge that the lines in a dove's body, when in full plumage, are exquisitely beautiful, and that a circle is one of the most pleasing of figures. But few, I should think, will deny that a cube possesses beauty, or that a triangle is not destitute of it. An avenue is the subject of universal admiration; and so is a long straight road, that conducts up a gentle ascent, to a church, or other sufficiently dignified and commanding object. Still, an avenue to a common workhouse, as I have witnessed, loses its influence; and a long road, ending in nothing, may simply be a dreary blank.

The truth seems to be, that some kinds of lines require the accompaniments of fitness and association to render them interesting, while others have an inherent power of impressing men. A wavy line is the most truly graceful; it is the thing that imparts beauty of form to human beings and animals; it is indefinite, and awakens the idea of infinity, with its exhaustless stores for the imagination; and it is of the commonest occurrence in natural scenery. Hence, it may fairly be invested with the palm.

Beauty of form, in a work of art, is of a superior order to beauty of colour or embellishment. It betokens a deeper acquaintance with principles, a higher refinement, a finer-toned feeling. Colours are mere adventitious aids, and are always liable to fade or change; while floridness of ornament simply pleases the fancy, but rarely satisfies the mind, and soon satiates. Beauty of form is the most enduring.

The influence of this rule on all the adjuncts of gardening cannot be over-rated. It will affect the shape of the ground, the direction or curves and levels of the walks, the position and outlines of all the clumps and beds, and every sort of ornament that can be conceived of. It will be far more significant than mere costliness, or elaboration, or ingenuity. And it will extend

as much to the proportions of a place, as to its individual elements.

Beauty of tint or *tone*, though inferior to that of form, is what must never be thrown entirely into the shade. Delicate colours are intrinsically the most beautiful. Shades of pink, or mixtures of pink and white, light blues, pale greens, straw-coloured yellows, the softest tones of crimson and vermilion, are the most expressive of beauty. All stronger colours may be rich, showy, and valuable in contrast, but they are less positively beautiful. None of them need be kept out of a place; though the above hints will be suggestive of what is most desirable, where the highest beauty is sought, and they may denote the colours which should be selected in painting either the exterior or the interior of buildings, fences, &c.

Nor do I seek at all to decry *beauty of ornament* and detail. It will, however, be necessary to keep in mind, that minuter beauties do not tell in or upon objects that have to be viewed from a distance, and that, in architectural forms, they are more fitted for internal than exterior decoration. A building that has to be entered should always be much more ornamented and enriched inside than it is without; and little delicate finishings, though highly expressive when in place, ought only to be put where they have to be closely examined, and near enough to the eye to be thoroughly scrutinised and appreciated.

The *beauty of association* is founded on the suggestion of pleasing ideas, such as fitness, harmony, poetry, or the awakening of images that have formerly delighted. It is especially connected with anything aged,—with that in which our ancestors or family have borne a part, or in which we have personally shared. A tree or plant, which we, our relatives, or some known and noted personage have planted, or reared, or tended; a summer-house that is rich in family or other ancient records, or in which we or those we love have thought, or studied, or felt much; a retired nook or secluded little garden, which the fair hands of the departed have, by their former ministrations,

hallowed and rendered sacred; may all be abundantly fraught with the beauty of association.

By this benignant law man is linked at once to the material and the spiritual world; and the elements of a garden become pregnant with both poetry and history. The chords of the human heart are strung responsively to a variety of objects; and a sight, or a sound, or a scent, may at any moment waken their melody. Delicate perfumes, bursts of Nature's vernal music, gleams of gladdening sunshine after rain, may stir the shades of long-buried thoughts and emotions, and quicken them into new life with a thrilling power.

Practically, the beauty of association is hardly a thing to be aimed at or cultivated. It is an instinct which twines itself with our being, and makes its own existence known and felt. All that tends to excite or develop it may, however, be religiously fostered; for it is as beneficial as it is pleasurable, softening and humanising the heart, and refining the entire nature. And even in the newest places, where not a solitary vestige of human feelings or interests is found, every plant, to the lover of a garden, may soon acquire a little history of its own, and be the source of endless amusement, by personal trimming and training, and watering, and protecting; while a sentiment can easily be attached to particular spots, by dedicating them to the various affections, or virtues, or purposes, which adorn or illustrate human life. However unfortunate a disposition to allow plants to become overcrowded and spoil one another may be, one always augurs well of the heart, at least, of the individual who shows a peculiar sensitiveness about the removal or destruction of anything he has once cherished, and with which are swept away sensations and pleasures never to be recalled.

23. Having thus gone over the numerous principles which those who would lay out a garden will have to take into account, I have now to indicate the manner in which they can *all be harmonised and combined*, so as to compose a beautiful and *consistent whole*. It may appear to some that many of the points

discussed are incapable of being conjointly carried out;—that such things as variety are incompatible with unity and simplicity; and that, in observing some of these principles, others must be violated. That such is not the case, I shall proceed to demonstrate.

Let it not be supposed, then, that any stress is intended to be laid on one principle to the depreciation of the rest, or that the marked elaboration of either is advocated. The perfection of a garden will consist in no one of them being carried to an extreme. Each is to be consulted separately; but the *joint* teachings of *all* acted upon; such as will best suit the circumstances and demands of the case being kept paramount. Not that such things as different tones and styles are to be hankered after in the same place, unless it be pretty large, and susceptible of partial division. But that *some* kind of expression, and one particular manner should be sought, and the place not be made devoid of manner, or expressionless.

That simplicity is not altogether at variance with richness, however incongruous they may appear, there will be little difficulty in proving. A garment may be of the most superb material, and yet its shape and colour be very simple. Dignity and even majesty of mien may often be accompanied with an air of simplicity which may exalt rather than weaken it. And so a garden can be devoid of a single rudiment of complexity,—be simple in its plan, and its purpose, and its ornaments,—but that simplicity shall be so tasteful, and so noble, and sustained with such excellent materials, as that richness will be manifestly consistent with it.

Nor will unity be a whit the more incapable of being attained in conjunction with variety. This last has only to be prevented from degenerating into extravagance,—to be duly pruned and restrained,—and not a thread of the woof of harmony need be broken. It is not any unusual number or diversity of instruments and voices that will jar the music of a chorus. Such a powerful orchestra will rather swell the concord, if well regulated and rightly attuned. And variety in a garden will alike

heighten its harmony, when the multiplication of parts is effected with judgment and forethought.

Connexion, again, has been shown, in an earlier page, to be not utterly foreign to contrast; since things of opposite characters may be brought together, and even into contact, by interweaving their parts freely with each other, or separating them by something of an intermediate tone.

Utility and convenience might be adjudged alien to matters of ornament. But there is no reason why they should be so. A useful thing may likewise be an ornamental one. Taste and tact will adorn the commonest processes of life, and make them in the truest sense beautiful,—sometimes poetical. So the useful and the necessary portions of a garden can be brightened by art till they will seem intended solely for ornament, though all the while accomplishing their primary purpose with the utmost fidelity.

No breadth of lawn, some may be ready to urge, can be procured at the same time with any degree of intricacy. Yet nothing is more untrue. It is not a plain bare area, on the scale of a moderately large garden, that can give the impression of size. It is the indefiniteness which complexity produces,—the partial revelations of side glades which the imagination is left to amplify and lengthen,—that alone impart any adequate notion of extent. Plainness reduces the whole to a mere matter-of-fact, which is measured at once. A little innocent deception, by supplying food for the fancy, and preventing almost the possibility of estimating the actual proportions, always operates in favour of expansion.

How, it may be further asked, are privacy and seclusion to be gained, without sacrificing all open views into the surrounding country? Nothing is easier, I reply. If a house be on raised ground, as it should be, the planting of thickets of low shrubs (principally evergreens) near the boundary, where it is liable to be overlooked, at all such openings, will produce the desired seclusion, and still allow the eye to range over into the district beyond. Such thickets will also give a pleasing foreground;

and they can be kept sufficiently low, if ever inclined to intercept the view, by *irregular* pruning, not clipping with the shears. Should a walk run immediately within them, if they are not high enough to cover it perfectly, it can readily be kept down a foot or two lower at such parts.

Originality, perhaps, may not be deemed attainable while a due regard is paid to the requirements of law. Rules are not, however, made to fetter; but merely to guide. A writer of fiction is not prohibited from representing character in a wonderfully developed and exaggerated manner. He is only forbidden from caricaturing it. Developments and extravagancies that are *according* to nature, are, in fact, among the greatest merits of a work of fiction. They are at once more exciting and more elevating. A celebrated artist is represented to have replied to a brother of the easel, who was contemplating one of his mystic productions, and complaining that he had seen nothing in nature at all resembling it, "True, but don't you wish you could?" Originality in gardens should thus be, likewise, but the development of rule, and the expansion of what is to be found in nature. There is all the difference in the world between the freshness that spurns nature's sympathy and control, and that which travels by her side to her loftiest elevations, and then climbs with her into some ethereal region. The latter may be the mark of genius, the former is mere eccentricity and presumption.

With respect to all other principles, in which there are no apparent repulsions, the means of combining them will be too obvious to need describing. They can therefore be dealt with or embodied in a place, as its peculiar nature or the inclinations of the owner may best warrant.

CHAPTER II.

GENERAL OBJECTS.

A BASIS of sound principles being now laid, it will be necessary to advance a step further, and consider those objects worthy of attainment which are most likely to come within the scope of the majority of places. I shall thus descend, by gradual stages, into matters more and more practical, until, at last, minor details and operations fill up the scale of instruction. In a field so wide, however, it will of course be incompatible with the limits of a book like the present to touch upon any but the most important heads, or to do so otherwise than very lightly.

1. *Economy* is, perhaps, one of the first objects to be consulted in laying out a garden, that the means of the owner may be made to effect as much as possible, and that his subsequent expenditure may be conformable to his circumstances. And here I must lay down as a broad principle that economy has no necessary connexion with the prime cost of a place. The garden on which least has been expended may be the most costly in the end, and often will be so. "A thing well done is twice done," says the old adage, with remarkable truth and clearness.

A prime requisite towards securing economy is to study well beforehand what is likely to be wanted or desired, and form a fixed and definite plan of procedure. Many persons begin building a house and laying out a garden on the spur of some sudden impulse, and without at all duly considering or digesting their actual requirements, or the best method of accomplishing them. Hence, when they have got half through the work,

their attention becomes awakened to the subject, and all sorts of alterations, involving a great additional outlay, have to be effected; and after all, the result will rarely be a connected and satisfactory one. To deliberate, and arrange, and determine everything well before commencing, is, therefore, the only way of ensuring economy.

The avoidance of broad and numerous walks, and the adaptation of the design to the existing levels of the ground, will tend powerfully to keep down the expense. The materials of which walks are made are often costly, and generally have to be carted and wheeled from a distance. Much moving of earth, too, is always an expensive operation; as, in addition to the actual labour of shifting it, there will, if any depth of it has to be taken away, be the trouble of throwing off and restoring the surface soil, both from the place that has to be lowered and that which is raised.

The cost of keeping up a place must also be thought of when the plan for laying it out is under consideration. To maintain a lawn in good order is, by some, deemed more troublesome than keeping beds and masses of plants clean. But if the whole of the labour has to be paid for, (none of it being done by members of the family,) and beds have a variety of flowers in them, and are required to be kept very neat and duly raked, they will be much more exacting in point of labour than grass, especially when the constant trouble of keeping their edgings cut with the shears is computed. Lawn is consequently, on the whole, less expensive to keep up than flower-beds and borders, and should therefore abound where economy of keeping is sought.

But, for a more general rule, whatever gives complexity and multiplication of parts to a place, decidedly increases the amount of labour demanded for its maintenance. Simplicity of plan will be by far the most economical. Little corners to keep clean, small beds to trim, and minute objects to tend, consume the most time, and require the most constant attention. Broader and simpler spaces are most easily and quickly preserved with neatness.

In all ordinary cases, one good man will be able to keep two acres of ground nicely in order, provided the arrangement of the place be not too complex, and his attention be not withdrawn to other objects. It must be remembered, however, that the training of wall trees, if they be very numerous, will occupy much time; and, in particular, if there be a greenhouse, or fruit-houses, or pits to look after, special help should always be allowed; for, in attending to such things, many hours of each day are often consumed, without any very obvious result appearing.

It will remain for every individual to consider these and other matters just so much as his particular case may require. These hints simply refer to a few of the means of making a fixed amount of money produce most pleasure, by being distributed over a greater number of objects. For if less is expended on one part, more will be left towards compassing other and greater ends.

2. There are few places so peculiarly situated as not to need some kind of *shelter* from one or more points of the compass; but still fewer which need it on every side. Before arranging the plan of a garden, it will therefore be necessary to ascertain what particular winds prevail in the locality, and are most injurious to vegetation, or most productive of discomfort and unhealthiness. From a little south of east passing northwards to a trifle west of north, with the intermediate points, is the range in which protection is most commonly wanted; the winds from these quarters being never either pleasant to man or beneficial to plants. But certain districts, near the sea, or on elevated inland tracts, may be much afflicted with gales from the north-west, or storms from the south-west, and will need protecting accordingly.

Many modes of accomplishing shelter exist, and are more or less adapted to local peculiarities. Hedges, fences of various sorts, walls, buildings, mounds of earth, or plantations, may all be good in certain situations, and in reference to special objects. It is important, however, to bear in mind that anything hard

and dense, such as walls and close fences, only serves to divert and increase the current of the wind, directing it with greater force to some point beyond; so that these things simply afford shelter to objects immediately behind them, and do injury to such as are not within the range of their protection. It will be very observable how severely any plants that happen to grow a little higher than a protecting wall are cut by the power of the wind; and to a far greater extent than such as have been entirely unsheltered.

It follows, then, that comparatively open, and meshy, and intricately branching materials, such as masses of trees and shrubs, are the best means of shelter for an area that is more than a few yards across; as they subdue, and, in a manner, entangle the currents of wind. This is much on the same principle as that by which modern breakwaters act. It is now a well-settled fact that the strongest stone walls are less durable and influential against a heavy sea, than an irregularly webby or cellular mass of wood or iron, into which the waves can play, and by which their force is so divided and broken as to become soon exhausted. This diffusion and the multiplicity of parts in the resisting material renders it much more potent.

Currents of air, which are very similar to currents of water, may be best broken by trees in the same way; only, the parts of trees and shrubs being more minute and numerous, they effect the object of shelter even better than any breakwater could soften the action of the waves. But plantations, in order to fulfil the purpose well, should be pretty dense, at the bottom as well as in the higher parts, and the broader they can conveniently be made, the more efficient they will be. Mounds or banks of earth, with plantations upon them, will, perhaps, be the best means of shelter in most positions. If walls be chosen, they will be much more useful when backed by a plantation. Fortunately, whatever is usually employed for shelter need rarely produce any kind of shade; the north and points adjoining it being those which most call for protection, and those also on which the rays of the sun will never be intercepted. This is

assuming, however, that the materials used for shelter are kept mainly towards the outer edge of a place, which they always should be if the ground be nearly flat, because they would there tend to promote privacy as well. In a hilly place, the flower garden or pleasure grounds may require extra shelter, in their immediate neighbourhood. This should be occasioned, where possible, by shrubs only, or by trees of a lower growth, that the ground behind may not be rendered useless by shade.

As any openings in a line of objects producing shelter would only serve to draw in more violent and destructive *currents* of wind, it is essential that the material used should be pretty continuous. If it be a wall, or a hedge, or a bank of earth alone, or any other close object, this point will be of still greater consequence; and the narrower the opening, the more fiercely would the wind sweep through it. Any obstruction to wind will drive it round the ends or through the apertures of that obstruction with accumulated force; and the smaller the aperture, the more concentrated and powerful will be the volume that rushes through it, particularly if the obstructing medium be a hard and impervious one. All such openings will consequently be bad and destructive; though any little variations of height in the upper line of sheltering plantations must not be condemned, because these will be beautiful in themselves, and will not at all diminish the protecting power.

Sea-breezes and gales occur with such frequency in some localities, and are sometimes so injurious, that protection from them should be obtained by the thickest and broadest plantations that can be afforded. And in such instances, even the openings through which views of the sea, or of a landscape in that direction, may be desirable, should be planted with low shrubs, that can be seen over, and not left unfurnished. For if the wind strikes at once on the ground, its full force will spread itself through the garden; whereas, when it first meets with a kind of leafy or branchy network, however low, its momentum in the line of the ground's surface, where the most delicate plants are supposed to exist, will be considerably reduced.

3. *Modes of access to a house*, whether by a carriage-drive or a walk, should be kept as far as possible out of sight of the pleasure grounds and principal windows, that neither of these may be overlooked by persons coming to the house. It is much better to cramp and confine an entrance than to open the garden to it. Not that I should choose to do either, but merely regard the former as by far the lesser evil. At the same time, it should be noted that no house ought ever, on any of its sides, to stand in a field or park, but should be entirely surrounded with a greater or less breadth of garden, to maintain its character as a house, and to harmonise with its domestic expression and objects.

What may be termed an architect's view of a house, which is one that embraces the entrance and best garden fronts, looked at obliquely, so as to get them both in perspective, is often unattainable from a drive, without sacrificing too much of the breadth and seclusion of the pleasure ground. Still, it is very desirable that the first view obtained of the house, in passing along the drive, should be a favourable one, and that the approach should appear, at all points, to tend towards the house, and not to the stables or outbuildings, or in any other direction. Hence, it is always well that the architect and the landscape gardener should be consulted simultaneously, before the plan of the house is determined, that the architect may adapt the character of his elevations to the points at which alone they can be seen from the carriage-drive.

An approach ought never to pass the house to which it leads, and then return to it, for the mere sake of gaining length, or of showing off the house or grounds. Such an arrangement is most unnatural, and will do away with all the privacy of the place. Nor should the drive enter at the farthest point from the house, and skirt the boundary all the way to it, unless that is the most convenient or the only point at which an entrance can be made. There is great affectation in desiring mere length in a drive, when it simply follows the line of the outside road. All drives or other approaches should rather take the most

direct and nearest course from the point that is generally entered at to the house. But if a little deviation from such a course, even to the extent of going beyond the house and returning to it, be ever justifiable, it is when the ascent to the front door is so steep as only to be comfortably reached by a circuitous route.

No entrance should start at an oblique line from the outside road, unless it be at the corner of a place, or from a decided bend in the road, as at fig. 90; and then the line of the drive

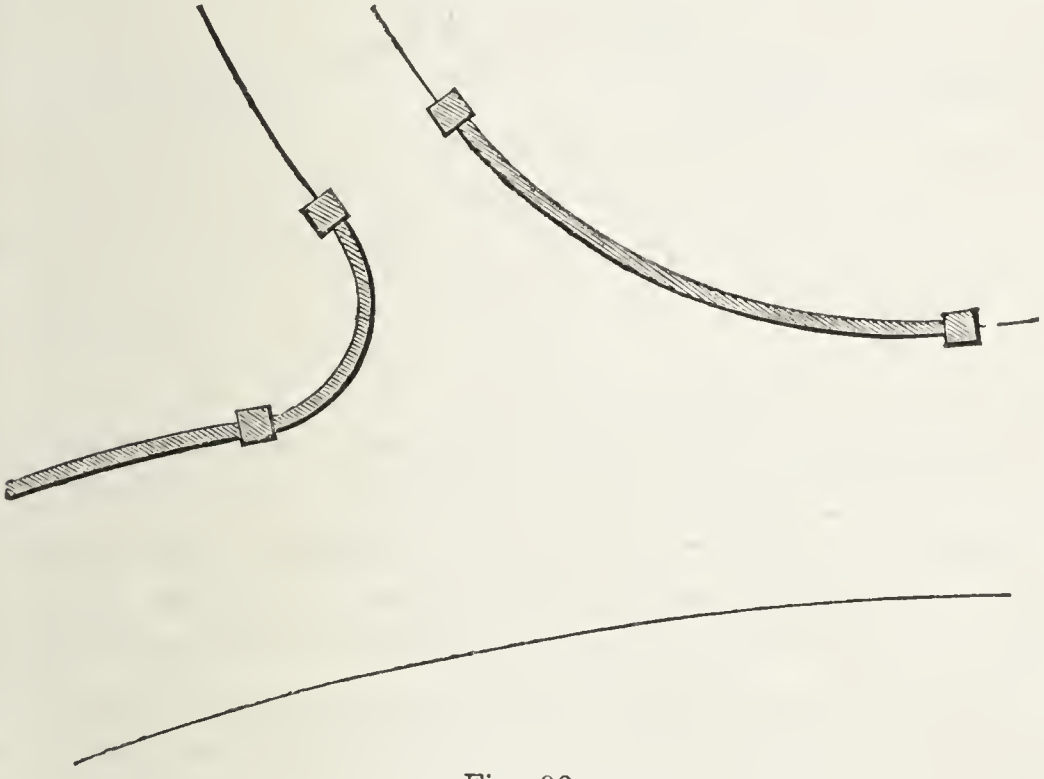


Fig. 90.

should decidedly turn *away* from the line of road. Generally, a drive requires to commence at right angles from another road, (fig. 91,) even though it should have to take a sharp curve in another direction almost immediately afterwards. In the great majority of cases, the wing walls or other fences on either side of an entrance should present a *convex* form to the high road, as this is the natural form of approach, and affords less opportunity for the accumulation of weeds or nuisances. But if a dignified architectural character be sought, and the entrance is intended to be bold and imposing, walls of a reversed or concave

figure will perhaps be preferable, and a light post and chain fence, in a convex curve, can be placed outside, enclosing a

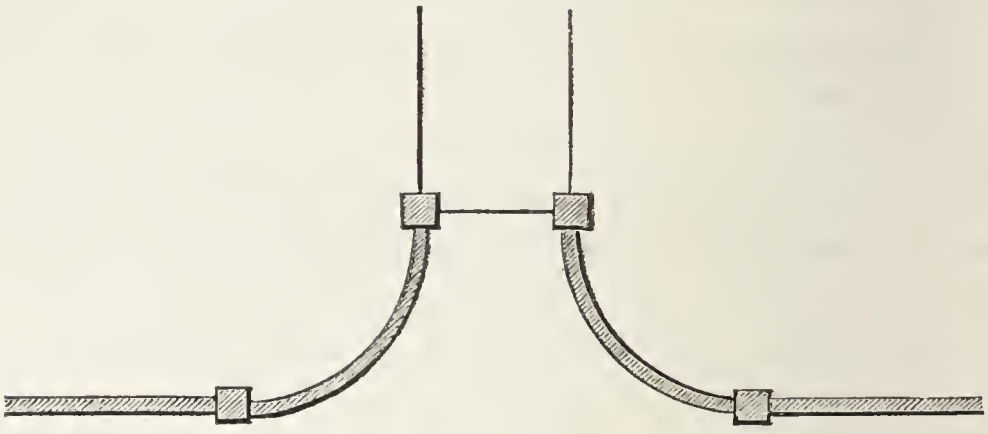


Fig. 91.

piece of grass, on which a few shrubs or trees may be scattered or grouped.

As a house ought invariably to be on higher ground than the bulk of the garden, in order that it may not appear damp, or buried, and shut away from all views into the surrounding country, so the approach to it, especially where the place is small, should be contrived so as to be on a gradual rise all the way. A slight dip in the drive, with a subsequent and more decided ascent, may sometimes, where it exists naturally, be the means of heightening the ground about the house in appearance. But a constant rise in the approach will be the most uniformly suitable.

Any curves in a drive or walk to a house will be better if they have a very easy sweep, that there may be no temptation for vehicles or foot passengers to injure the grass verges by taking a shorter turn.

In tracts of country that are excessively flat, and when the form of the house is tolerably regular, having a centre and two

wings, should the exterior boundary of the place be about parallel with the entrance front of the house, and the distance between the two sufficiently great, a straight drive, through an avenue composed of two, four, or more rows of trees, will often have a grand and noble appearance; particularly if the grounds are otherwise arranged accordantly. And if the house be in any modification of the classical style, no kind of tree would be so well adapted for such an avenue as the Deodar Cedar. In this case, and wherever the drive is deficient in length, there should be only one row of trees on each side of the road, and the width of the drive and the distance from it to the trees should be also proportioned to the length of the avenue.

As bearing directly on the subject of avenues, I shall make no apology for inserting the following extract, being part of a description of the park at Windsor, from a small work of mine on the "Parks and Gardens of London and its Suburbs," published in 1851.

"The drive known as the Long Walk is described as three miles in length, in a straight line, and is supported on either side by two rows of Elms, which have attained their full size, and, with a very few unimportant exceptions, are yet in the greatest vigour and luxuriance. This avenue will be sure to strike the visitor as exceedingly grand. It is somewhat marred, however, by being carried over a considerable swell in the ground about half way up it, which helps to shorten its apparent length, and to make the drive seem as if it were not straight, while a more decidedly objectionable feature is, that it ascends a hill *away* from the castle at the further end. If there are any two circumstances which, more than others, require to be kept in view in the formation of avenues, they are that the ground over which they run should be nearly level, or have one continuous ascent towards the mansion or principal object to which they lead; and that, consequently, this object should be on the highest ground, at least as respects the avenue. Any avenue that commences on a hill, and passes *down* that hill towards its terminating object, even though it afterwards rise again near

the end, must ever appear to some extent inverted; and every undulation or swell of the ground in it will necessarily be a deformity. The idea which is conveyed to the mind by the elevation of the Long Walk at Windsor, as it reaches its termination in the Great Park, is, that the Castle ought to be somewhere about the site of the statue of George III., by which this walk is so appropriately finished.

"Those familiar with the Champs Elysées at Paris will remember that the grand avenue there, like this at Windsor, is partly on a steep ascent, *away* from the palace of the Tuileries to the Triumphal Arch at the summit. And although this circumstance enhances the effect as viewed from the front of the palace, yet, regarded as an approach *to* the Tuileries, it causes the latter to appear more or less buried in a low marshy tract."

Avenues that are not in a straight line, but are curved or otherwise irregular, may be convenient, or answer some useful purpose, as in the road on the north-west side of St. James's Park, London, but they can never rise to the dignity of art. And when, as is the case with one at Woburn Abbey, they are both curved and pass along the ridge of a hill, where, if seen from the side, and from a lower point, they exhibit a flat and monotonous sky line, and also appear thin and meagre, they are doubly objectionable.

Anything in the shape of a single row of trees along the side of a drive, or a double row that is broken at intervals, unless this last be done in the most formal manner, and for the sake of opening out a decided vista, would be quite inadmissible in an artistic point of view. And the rule will hold good with reference to bold and important walks in pleasure grounds, except where a square or oblong plot, that is complete in itself, is merely flanked, on either side, with a row of appropriate plants, the two rows in such case, however distant from each other, actually constituting the avenue.

There is commonly a great propensity to make the sweeps of gravel at an entrance door, for carriages to turn in, a good deal too large, for the accommodation of careless coachmen. This

disfigures and reduces the apparent size of a place considerably, and must be protested against. The smaller the space that can possibly be turned in, the better it will look. From thirty to forty feet in breadth will be ample; and the former will suffice where the approach to the front door is by a nearly parallel line, or on a long and gentle curve. Where the entrance door is exposed to the outside road, in consequence of the shortness or directness of the drive, a small circular or oval clump of evergreens (fig. 92) just opposite the door, with the drive passing all

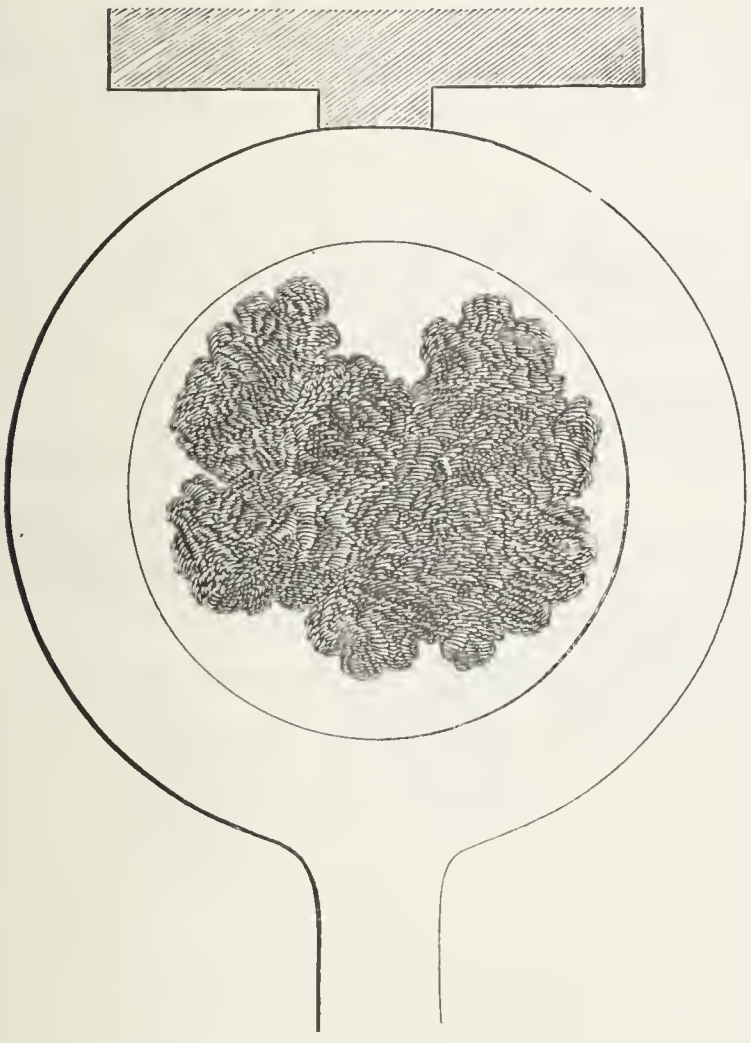


Fig. 92.

round it, will be a desirable arrangement. In the case of a walk only, it may be curved so as to get enough planting in the swell of the curve to cover the front door; and this is a matter which should always be aimed at, as it is pleasant to be able to dismiss

one's friends there, without being subjected to the public gaze of passers by.

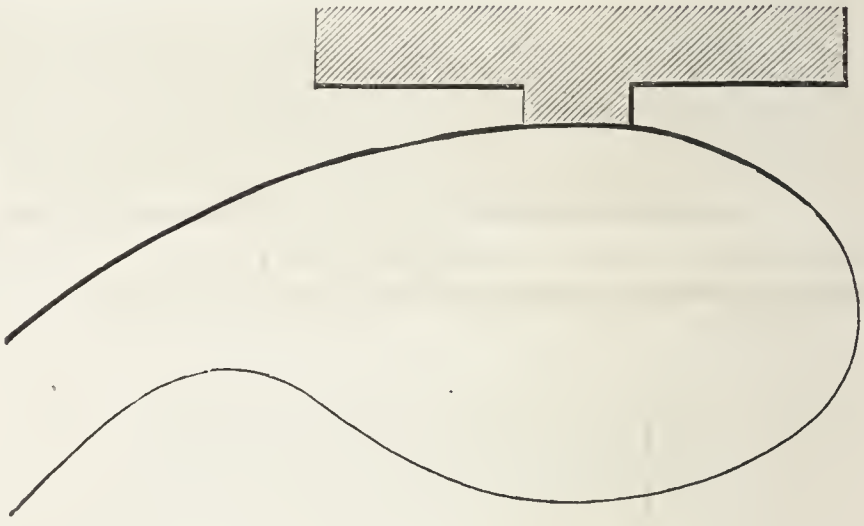


Fig. 93.

Wherever it may be possible, the entrance door or porch of a house should be approached laterally, and so as to have the door on the left. It is very difficult to drive up to a door when the line of approach is at a right angle with the house, and demands much more space to turn in. By keeping the door on the left,

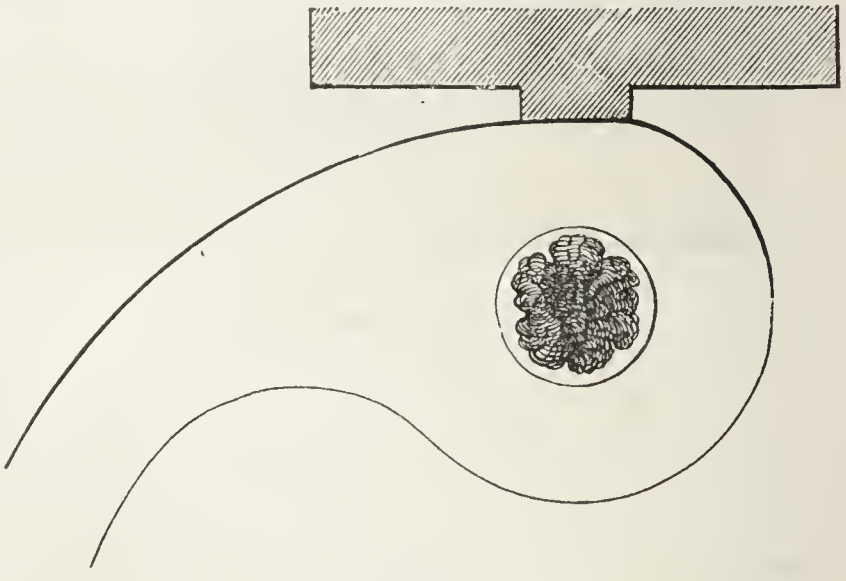


Fig. 94.

too, any one who may be riding with the coachman, or any lady who may be driven in a pony carriage or phaeton, will alight at once from the side of the carriage on which they are seated. Figs. 93 and 94 will exemplify this; the former being a simple

sweep of the usual shape, while the latter is broken up by the insertion of a large shrub or group of shrubs in the centre.

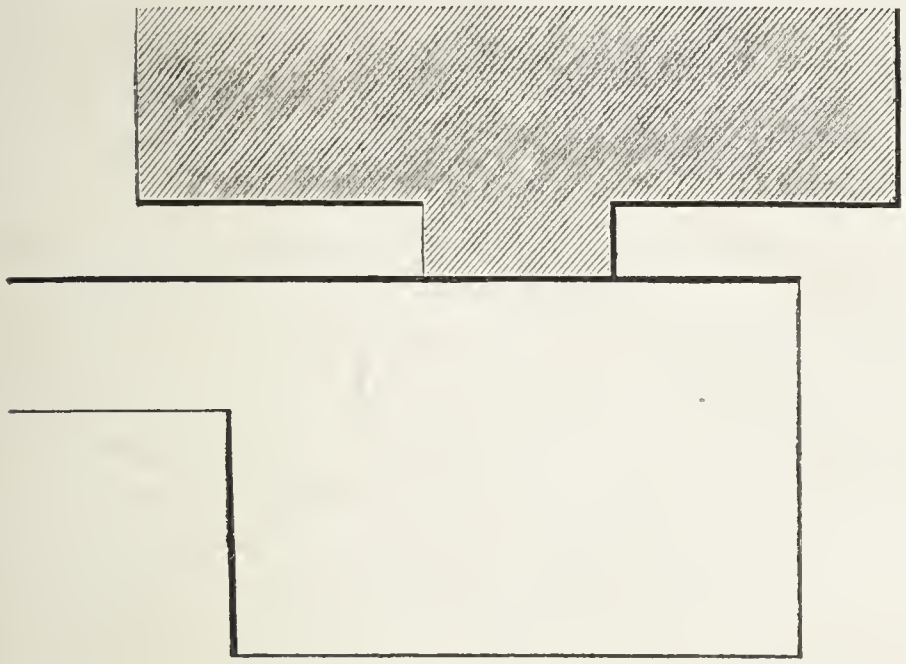


Fig. 95.

Carriage sweeps that are of an angular form, whether it be a simple oblong, (fig. 95,) or the same with the corners cut off,

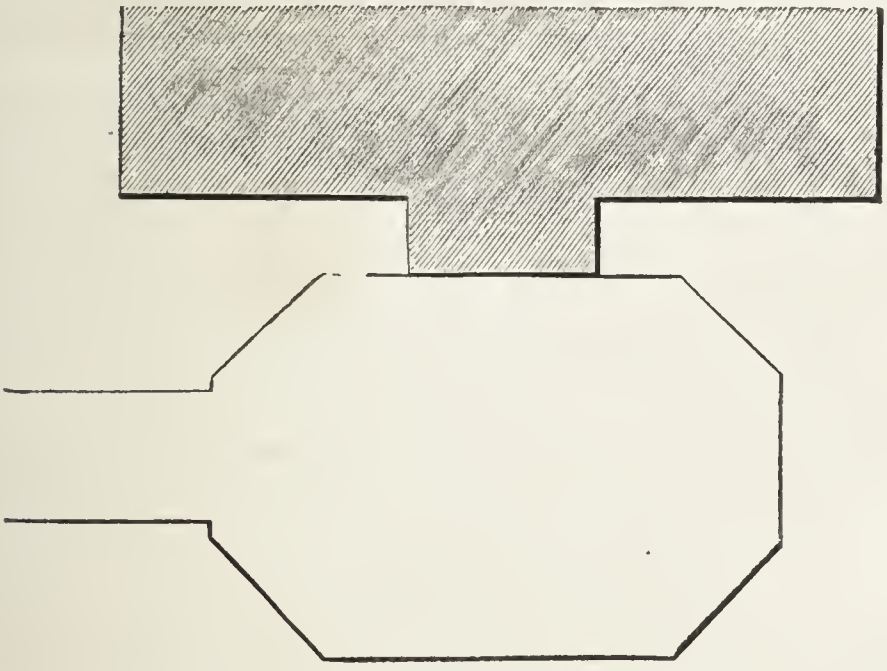


Fig. 96.

(fig. 96,) or an octagon, or other polygonal figure, are not so

satisfactory in regard to keeping; but they are often the very fittest accompaniments to a house of a particular style, or to a garden that is treated very formally. Small stone blocks, too, may sometimes be appropriately placed at their corners, as will be shown in fig. 187; or the whole may be edged with a neat kerb stone, to which the blocks in question will be a suitable relief.

Cases may further occur in which, from the extreme shortness of the drive, or the character of the house, or the desire to make the garden private, or the existence of a natural bank of earth against the carriage sweep, the formation of a walled entrance court will be both prudent and ornamental. If the walls be but low, (three or four feet high,) the area of such a court need not be much larger than an ordinary carriage-sweep. But if the court be surrounded with walls ten or twelve feet high, it will require to be much larger, (as in figs. 122 and 123,) and be decorated with shrubs and climbers. In either case, the wall should be architecturally treated, and made a main element in the design.

In obtaining access to the servants' apartments of a house, a few leading rules will have to be observed. If at all practicable, it should be made quite a separate thing, from the outside, and will be more useful if it will admit carts to convey coals, &c., to the house, and rubbish from it. But where this cannot be done, the access may be compassed by a branch road or walk from the approach, keeping this as far as possible from the entrance front of the house, and rendering it smaller, meaner, more confined, and less direct than the main approach, that the two may never be mistaken for each other.

4. Independently of the approach to the house, there will be a greater or lesser number of other *walks* in a garden, the treatment of which will demand much attention. They should not strictly follow the boundary of a place, unless it be purely in the formal style, and its fences be architectural. But wherever they diverge from the neighbourhood of the boundary, and, indeed, at every point throughout their length, the outside

fences should be kept in the background, so as scarcely to be seen, by masses of shrubs and trees, especially the former.

Walks should be made to embrace particular views, to take a variety of levels, to be concealed from each other, and to have a definite object. All the more interesting aspects of the house, the garden, and the country, ought to be seen from them at particular and favourable points. These points should thus be situated where the ground is highest, in a general way, that the view may be more commanding. But the house itself ought not to be seen from a greater elevation than it actually occupies, unless there be a hollow between it and the point of view. Undulation in the surface of walks, where it can be suitably attained, will be very effective in the production of variety. It must be very gentle and gradual, and, like the curves in the ground line, the changes should pass softly and sweetly into each other. Sudden swells or hasty dips should be alike unknown, unless they are to accomplish some special end, or are rendered necessary by the natural conformation. The highest or lowest parts will best occur towards the centre of the curves, where the lines are easiest.

If two walks be seen from each other, when they are taking parallel directions, one of them will appear to some extent needless, and in the same degree objectionable. Masses of shrubs, or banks of earth partially clothed with these, are the most natural and gentle divisions for placing between them. A walk that leads nowhere, or ends in nothing, gives an impression of an unfinished place, and is as unsatisfactory as all other abortions. If it be not desirable to continue it beyond a certain point, and yet be of consequence that it should proceed as far as that point, a summer-house, or arbour, or seat to obtain a good view, will be a sufficient terminating object. Otherwise, the walk can be carried round a small circular or other loop, filled with shrubs, till it returns again into the same part. A mere *cul-de-sàc*, in which a walk or drive expands into a truncated form, without any outlet, is extremely undesirable.

No walk must ever turn aside from its course, except for

some sufficient object. A great change of level, a tree, plant, or group of plants, and a variety of such things, will justify a curve in a walk; and when it is straight, something must be distinctly placed to stop it, where it turns off in a lateral direction. It should appear as if it *could not* go any further in the same line. Repton suggests, as an excellent rule, that where two walks branch off from one another at any point, they should take a decided *outward* turn, (fig. 97,) so as not to seem



Fig. 97.

as if they would soon unite again. Of course, this will not apply to the case of their merely passing round circles or ovals, where it is simply assumed that the obstacle in the centre causes a temporary diversion.

While the shrubs and plantations that skirt the sides of walks, at intervals, are never placed so as to make a formal line or hedge, nor pruned or clipped into regular shapes, in relation to curved walks, they ought not so to intrude upon the walks as to prevent their being comfortably used in wet weather. Regard should be had to their usual character and habits at the time of planting, with an ultimate view to this convenience.

In the formation of serpentine walks, it is not well to set their curves out to any regular radius, but simply to please the eye. The length or extent of divergence of the curves from a central line cannot be too varied and irregular, if the turns be not sudden and abrupt. Great variety of curves will best conduce to newness of scene, and maintenance of interest. The most delicate point in working them out will be to blend two curves nicely together, without producing a straight or a tame line at their junction.

Whatever may be at the sides of walks, whether raised banks or borders, or depressions, or comparatively level ground, if a grass edging be used, it should always be perfectly flat, for a



Fig. 98.

greater or less width, according to the space, and then gradually rise (fig. 98) with a concave curve, till it joins a bank or elevated bed, or as gradually fall, with first a convex (fig. 99), and then a concave curve, till it unites with the line of a depression or

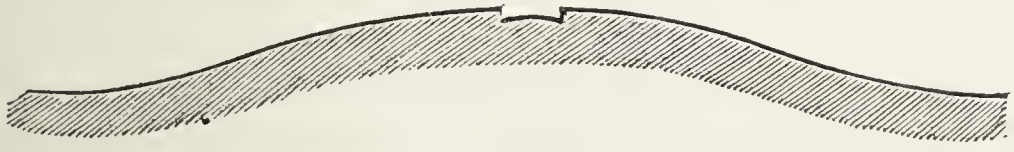


Fig. 99.

hollow. With very precipitous banks, that are compelled to be brought close to a walk, this rule must be set aside, though rocks, stones, roots, &c., clothed with trailing plants, or masses of Ivy or Cotoneaster alone, will be preferable to grass for such places. Nothing can be more ugly than a convex grass bank reposing angularly on the margin of a walk; and the edge of it can never be cut neatly, while it is apt to be pared back by orderly gardeners, to keep it to some degree of smoothness and straightness, until a deep harsh line of bare earth is presented at its base.

5. All the *fences* of a place, unless they be purely architectural ones, or occupy some peculiar position, should be as light as they can be made, consistently with strength, and be otherwise quiet and inconspicuous. A fence is a thing of necessity, and not of ornament; and though the latter feature *may*, possibly, be added to it, it is not usually to be wished for. The material, therefore, the colour, and the form, should be such as will least excite attention, and can be most readily concealed or disguised.

Sunk fences are, when the nature of the boundary admits of their application, the best of all barriers, especially if the land beyond them be in grass; for they are not at all seen from a distance, and are as good as a common wall in keeping out cattle or other intruders. But they are very rarely fitted for any place, except between the lawn and the park, where they are invaluable. If the lawn and park be not, however, on the same level where the sunk fence separates them, they should be made pretty nearly so, or the line of division will show itself too much from the house and from some part of the park, and the apparent size of the land will be lessened.

A sunk fence may be of several different kinds; but, in any form, it is important that the ground lines of the excavation should be carefully regulated. The simplest and most common mode is (fig. 100) that in which a wall is introduced to sustain



Fig. 100.

the earth on the side next the pleasure grounds. This wall should always batter slightly, and stand about five feet above the ground at its base, the sloping line from it extending twelve or fifteen feet, as shown in the figure. In fig. 101, no wall is used, but a slight iron or wooden fence is placed on the inner

slope, and is so slanted that it makes an effectual barrier from without, while it is hardly at all perceptible from the inside. It may be remarked, in passing, that it is of course more



Fig. 101.

difficult for man or animals to get over a fence that slopes towards them. An ordinary wire or hurdle fence is, in fig. 102, put in the bottom of the excavation; this latter being just deep enough to make the fence invisible from the lawn of the pleasure grounds. The inner slopes in the two last plans



Fig. 102.

might be used for a collection of the dwarfer kinds of shrubs, in irregular patches; or for spring flowers, when the aspect is sufficiently sunny.

For outside boundary fences, something that is rather secure will be principally wanted. Iron railings on the top of low walls are most ornamental, and give a friendly, hospitable, and open character to a place. Walls, or close wooden palings, may be useful near towns, or in bad neighbourhoods, but they should not ordinarily be more than five feet or five feet six inches high. Wooden fences are decidedly the most troublesome and expensive in the end. Common walls will have a much less ugly appearance, if furnished with a neat stone coping. Both these and close wooden fences may be mounded against on the inside, to the depth of two or more feet; which, if the bank be made the full breadth of the border, and softly worked into the common level of the garden, or to the edge

of a walk, will greatly take off the height of the fence from the inside, and make it much more easy to hide it with low shrubs, or masses of wild-looking Ivy. Fig. 103 represents a fence of this description, in which there is a low wall about two feet six



Fig. 103.

inches high, towards the road, and a hedge planted immediately within the wall, on a sloping bank. The hedge, when fully grown, would overhang the wall, and be cut flush with the face of it, as shown in the sketch. Such a fence would be peculiarly neat and trim, and yet quite country-like, in any suburban or purely rural district, and it has the merit of presenting no bank which could crumble or be trodden away on the side next the road, while, on the inside, the entire fence is as inconspicuous as possible.

Inside fences, for separating one part of a place from another, or for protecting plantations in a park, need not be nearly so strong as those for the exterior boundary. Hedges in such places are mostly deformities in a scene. Between the field and the lawn they cut off all connexion; and the field might as well not exist, as far as effect is concerned. Around plantations, too, they are scarcely a whit more in place; for they give them a hard and stiff outline, and prevent the branches of the trees from sweeping the ground, which is a prominent beauty. Trees never show to advantage, unless it can be seen distinctly where they rise out of the ground, and how their branches rest upon it, or incline towards it; and hedges around them coop them up in a kind of nest. If the hedges be trimmed, as they must be to become at all useful, their effect will be decidedly

worse. When left to grow wildly and irregularly, they may be somewhat less objectionable.

Different descriptions of *light iron fence*, now so much in vogue, will be superior to anything else for divisions in a place, or for surrounding plantations in a part grazed by sheep or cattle. Iron hurdles, strained wire fences, or what is called the continuous fence, which is a kind of combination of different parts of the other two, are the three most available forms;—and of these, iron hurdles will be most fitted for a fence that may require moving about; the continuous fence will be useful where there is a remote chance of its having to be removed, or the line changed, and in the districts where stone cannot readily be had; while the wire fence is the lightest, strongest, neatest, and best for a decided fixture, and may be adapted nicely to any sort of curves. Galvanised wire, of which it is sometimes made, is liable to become corroded, especially by the action of sea-air. The supports of a wire fence should always be bedded in stone, where it can be obtained, in preference to wood, the former being both more durable and stable. If this kind of fence be used for a straight line,—across the bottom of a lawn, for instance,—where no extra stays will be needed, it is extremely light and quiet-looking. The greater the number of curves, and the more sudden these are, the more expensive will be the fence, on account of the increased number of stays; but, under any circumstances, it will be the cheapest kind of fence, taking everything into account, and considering its durability, which could possibly be used, besides having such a neat appearance, and obtruding itself so little into notice.

A common wire fence can be three feet six inches or four feet high, and have six horizontal wires, which will exclude lambs. These last easily get through the ordinary iron hurdles, and may do great mischief in a garden or plantation. The fence should be placed at least six feet from any plants in a garden or a group, that cattle may not easily browse them, or sheep crop off all the ends of their lower shoots.

Where plantations are numerous on an estate, and wood is

abundant, a neat and rustic description of wooden fence may be made around them, or round groups of plants in a park, after the manner shown in fig. 104. This fence is intended to be about three feet high, and may, with advantage, slope slightly

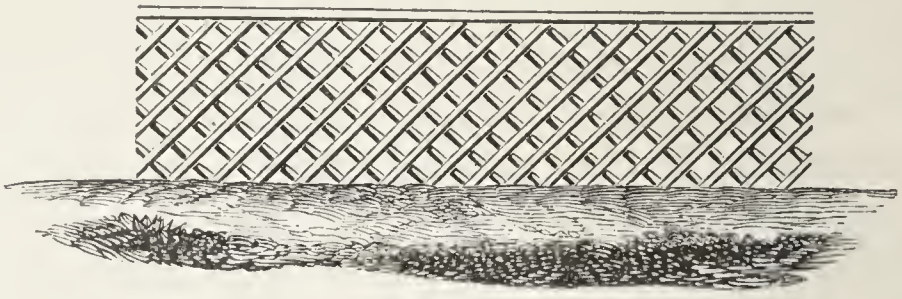


Fig. 104.

outwards. It is formed of larch, oak, or hazel poles, about two inches in thickness, with the bark left on, and may either be finished with or without a top rail. The latter is certainly an improvement, and consists of similar poles, sawn in half, and the sawn side placed downwards. All the sloping stakes are fixed firmly in the ground.

In certain parts of a place, disagreeable objects, such as rubbish or yards, require to be excluded, and walls would,

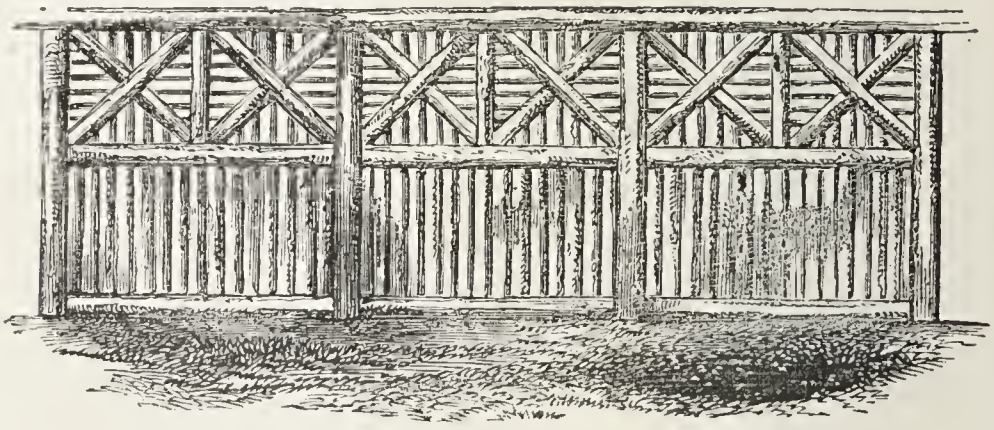


Fig. 105.

perhaps, be objectionable, or too expensive, while hedges would either be too long in growing, or the situation is so shaded that no hedge could ever thrive in it. For such positions, the rustic close fence, fig. 105, composed of larch poles with the bark on,

and intended to be partially covered with Ivy and other climbers, is quiet, and harmonises well with any shrubs or trees that may be in the neighbourhood, and creates at once a complete screen. It may be six or eight feet high, or even higher, if necessary. It was originally sketched by me for the late James Morrison, Esq., of Basildon Park, Berks, to shut off a cottage garden from a walk through a shrubbery.

For keeping rabbits out of a garden, nothing is so good as a sunk fence, or, in other parts, a wall or close paling. The wire netting, at present much talked of, may be substituted in other cases, and fastened to iron hurdles or to a wire fence; but it should be at least from two feet six inches to three feet high, and will then be anything but ornamental. A much better though more expensive substitute will be to have a wire fence principally composed of upright wires, four inches apart, and have intermediate wires, two inches apart, at the bottom, to the height of about two feet six inches. This will be a neater and more lasting expedient.

To *protect single trees* planted in a field, a low circular, square,



Fig. 106.

or octagonal frame, to stand about three or four feet from the stem of the tree, composed entirely of larch or pine wood, two

or three inches in diameter, split into two, and the bark left on, will be a convenient and sightly mode. This frame can be formed either wholly of upright pieces of wood, about two or three inches apart, (fig. 106,) and fastened to connecting cross bars inside, the four corner pieces being longer than the rest, and fixed into the ground; or, if square, the sides may be made of similar wood, fastened crosswise at about the same distance apart, to inside uprights, the four posts at the corners being retained as in the other case. Fig. 107 resembles the previous



Fig. 107.

figure, but the ground outline is octagonal. The guards might, if desired, be placed much nearer the tree, and made twice the height, or about six feet from the ground; in which case the sides should be filled in with horizontal instead of vertical bars. The bark-covered side of the whole should be presented outwards. Strong iron wire guards, six or eight feet across, and dividing into two parts, may likewise be used, especially where the branches of the trees grow low upon the stem; and iron hurdles may often be useful to inclose a group of three or four newly-planted trees.

Where a permanent fence round single trees in a field would

be considered an eye-sore, this may be dispensed with by planting around the base of the tree irregularly, and as if by accident, two or three common Thorns, (fig. 108,) with an occasional Holly to vary their appearance, and give them more liveliness in winter. If left unpruned, and suffered to take entirely their



Fig. 108.

own course, these plants will, after a few years' protection, become quite sufficient guards to the trees, and will have rather a picturesque effect. Unquestionably, however, they will detract from the symmetry and dignity of the tree.

That the *colour of fences* is by no means unimportant, will readily be deduced from what has been urged as to giving them a quiet appearance. All light paints, such as white or stone-colour, will be exceedingly out of place, unless the fence is very handsome, and intended to be made conspicuous. Green, as harmonising best with the colour of grass and vegetation generally, will be the most appropriate; but, as wire or hurdle fences would require a greater outlay to have them painted, it will be advisable to coat them with the tar mixture used and

recommended by Mr. Fleming, of Trentham. It consists of one-third common or Stockholm tar and two-thirds gas-tar, mixed, and applied boiling hot with a paint-brush. It is said to last for many years without renewing, and costs extremely little. When fences of any kind of dressed wood are employed, they should simply be stained, or painted to resemble oak, or made green. The first of these will be the best.

6. In dealing with the *outlines of beds and masses*, besides the variation, and freshness, and easiness and grace of sweep, which it is desirable to procure in respect to such as are to contain shrubs, or shrubs and trees, much may likewise be done by the manner of planting them. Although it is necessary, to secure any degree of order and beauty for a few years, that the shape of irregular masses should be set out in a series of bold, and well-connected, and flowing curves, the actual outline of the plants, when they have reached some eight or ten years' growth, must never be supposed or arranged to take any such figure. On the contrary, each plant, (in the front, at least,) like the heads of old trees in a forest, should jut forward or retire with a curve of its own, forming an infinitely more numerous and

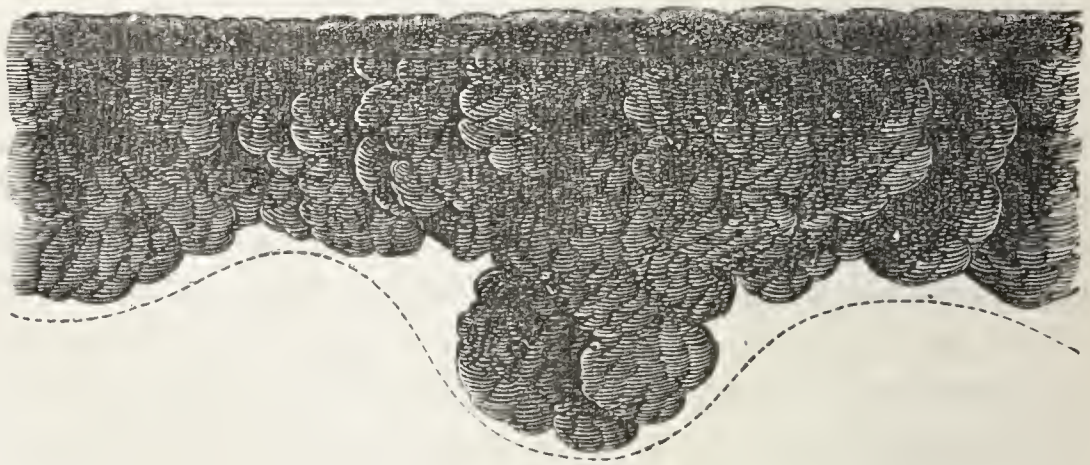


Fig. 109.

more varied series of little curves; these again uniting, in their general outlines, to fill up and vary the series of larger sweeps at first marked out on the ground. Fig. 109 will best explain this; the dotted line along the front exhibiting the curved

outline of the plantation, as it would be set out on the ground; and the broken, inner, shaded line immediately behind it indicating the kind of shape which the trees and shrubs would take, in their front lines, when fully grown.

Instead, therefore, of the outside plants in a mass following implicitly the lines by which it is defined on the ground, they should stand forward or recede in the most irregular fashion, approaching nearest to the front of the bed at the prominent parts, and towards the middle or one of the sides of the recesses, but retiring a good deal in other places, and especially in those portions of the recesses on either side of the advanced specimens just named. In addition to this, and to heighten the variety of outline still more, the larger growing things, and such as will spread forward most on the grass, may be put here and there along the very front rank of plants, the smallest growing kinds being kept among such as are planted farthest back. Thus, when the border comes to be turfed over, if ever it should be so covered, the edges of the mass will be as broken, yet as softly rounded and blended, as those of a natural thicket; and should the front of the border be retained for flowers, the shrubs will still produce the same effect as to outline, though it will not be exhibited so well.

Mere liny groups of plants that have length without breadth, and are easily seen through at all seasons, will ever appear poverty-stricken and meagre. Every group should have some kind of proportion preserved in its parts, especially between its two principal dimensions. All narrowness and thinness will be fatal to this. It is clusters or masses (not mere strips) of plants that are wanted in a garden, or a field, or a park. Long and slender beds of them look too much like hedges, and are deficient in richness and connexion.

Each plantation or mass of plants upon a lawn will demand to be treated separately, and yet in relation to others. Its own individual outlines should be such as I have described; but these must make part of a series of lines of which the sides of a lawn are composed. It will not be enough to have one

group well and tastefully defined; each group must play its part in the *whole* scene, and be shaped so as best to exhibit both itself and others. In laying down a number of groups, then, it will be proper first to arrange them in the plan, as if they were one continued mass, and then regard them as severed up, by walks or other divisions, in the way that may be afterwards found expedient. Two or more beds, where a walk divides them, may (and should generally) have their outlines arranged (figs. 110 and 111) so as to look like one, when viewed

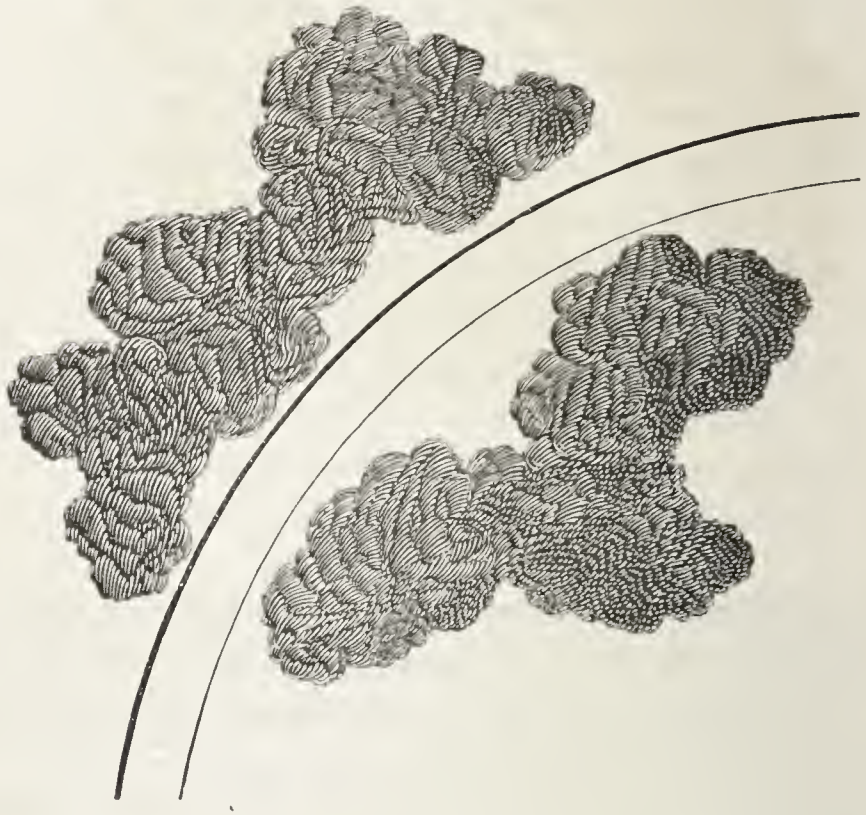


Fig. 110.

from a distance. And the edges of these beds, towards the walk, may be either broken into bays, as in fig. 110, or be made continuously regular, with a verge of a uniform width, like fig. 111. Either of these modes may be adopted at pleasure, or the latter may be selected where the masses of shrubs are but narrow and small, and the former used when they are more ample.

7. But the best arrangement of plants as to the shape and relative position of the masses will be unfinished and defective

unless their *upper outlines*, when fully grown, are properly calculated upon. From some point of view, whether nearer or more distant, the tops of almost every mass of plants will cut the



Fig. 111.

horizon, and stand out against a back ground of mere sky. If nicely disposed, this sky outline will yield the most charming effects. But it may also be hard, or tame, and thus become disagreeable or utterly ineffective.

By a reference to nature, especially in her older vegetable forms, a few large and comprehensive hints may soon be gathered on this point. In the horizontal outlines of forest groups, the greatest diversity, and yet the most pleasing roundness and interfusion of parts, is observable. Like the ground lines of shrubberies which I have just attempted to sketch, there will be a great number of bolder or lesser curves, united together to make up broader sweeps and more expansive variations. Occasionally a tree or shrub of some spiry or unusually upright character will spring out of the masses of round-headed vegetation, and give increased variety to the outline, without

weakening the general smoothness of the effect; while the edges of the masses will be delightfully softened off and feathered down, so as to unite by an easy and graceful line with the sweep of the ground in the glades between them.

It is something of this sort, in a humbler way, that is wanted in garden or home plantations. The sky line requires to be



Fig. 112.

broken, but not in a hard or abrupt manner. Trees or shrubs should tower out, here and there, above the rest; but they must not be unsupported. (See figs. 112 and 113.) Their



Fig. 113.

edges should blend with other forms by the softest transition. Boldness, as well as easiness of change, will be highly effective.

But it should be like the bold swell of a general curve, composed, it may be, of several parts, but the outer of these gradually carrying down the line to the lower and humbler forms. Or, if the more spiry plants now and then find a place, as they may do most usefully, to give greater change and strength of character, they should not rise very much above the rest, and should appear to belong to a group of the more spreading and clustering kinds, like the spire of a church peering out from amid a grove of ancient Elms.

On estates where there are sufficient variation of surface and extent of property to admit of the introduction of such a feature, a most happy effect may sometimes be produced by partially planting the summit and slope of an adjacent hill, (fig. 114,) so



Fig. 114.

as to convey the idea of large woods, of which the parts seen are but the straggling arms or off-shoots, lying behind and on the other face of the hill. And if treated with proper boldness and regard to diversity, such masses of wood, with their outlying specimen trees or bushes, will greatly enrich the hill, and relieve it from any tendency to undue roundness or tameness of outline. An excellent model for this treatment may often be seen in the delightfully picturesque and ragged patches of common Furze with which Nature sometimes clothes the faces of hills of a similar character; such masses nearly always presenting a remarkable freshness, freedom, and beauty of outline.

8. In respect to the disposal of *flowers* in gardens, if we include in that term all the simply herbaceous kinds that are not shrubby, or, at any rate, merely such additional low shrubs as are grown out of doors only in the summer, a considerable reformation in the prevailing practice seems demanded. Go where we will, into old or new places, it is seldom indeed that the beds or masses of shrubs on a lawn are not entirely surrounded with a strip of ground appropriated exclusively to the herbaceous tribes. The edges of groups are thus most defectively and tamely finished off; they have an exceedingly blank appearance in winter; the size of the lawn is materially diminished; and such borders can never, without a great deal of trouble, be very neatly kept. To compensate for all this, they impart a little additional gaiety during summer, which might, however, be readily attained in other ways.

The desirable plan would be, to dismiss all common herbaceous plants from the fronts of groups on the lawn, and to supply their place with small circular beds, or masses of other shapes, filled with flowers of one sort or one tribe, or with a mixture of different kinds, according to the size of the beds. In other parts, again, single specimens might be put, or two or three plants placed together so as to look like a good clustering specimen, of taller or dwarfer varieties that are worthy of being thus detached. And by these means, a sufficient amount of liveliness may be produced on a lawn, while the beds and single plants can be so arranged, in conformity with the suggestions before given for grouping and connecting objects on lawns, that, though they will last only during summer, they will then seem but a more elaborate carrying out of a consistent plan, while in winter, the garden will be complete without them, and they can, if very staring and conspicuous, on account of their emptiness, be readily turfed over till the summer returns. At any rate, a portion of them may be thus treated.

That flowers in small beds or masses, with occasional single specimens of them, (such as Dahlias, Fuchsias, two or three scarlet Pelargoniums planted so as to look like one, Petunias,

supported by a low fancy frame of wire, and many other things,) produce a finer and more artistic effect on a lawn, with the groups of shrubs reposing entirely on the grass, than by the old method of growing them in borders, any one who has seen the plan well adopted will, it is thought, immediately admit. Greater breadth and more variety are thus produced. And each tribe gets its appropriate treatment, without interference from the other; while all are exhibited to the highest advantage.

9. Not to banish the large class of *herbaceous plants* and bulbs which could not be thus brought together in beds, and many of which, more especially the spring-flowering species, are extremely interesting; I would grow them in the places usually assigned to them round all the masses of shrubs for the first three or four years after these were planted, and until they became fit to be surrounded wholly with turf, when the lower tribes might be consigned altogether to those *back borders*, which faced the side walks and were not seen from the lawn, or to such other parts of the pleasure grounds as did not come into view from the house, and of which the shrubbery walk will be an illustration.

It must be remembered, then, that shrubs which are but just planted and insufficiently established, will not bear turfing around for several years, without injury. They require air to their roots to start them freely. And any neglect of this circumstance, by turfing around them prematurely, will be productive of the very worst consequences, and has been known to retard (almost to stop) their growth for many years, or even to go very far towards destroying them altogether. But they need not have a broad border for this purpose, and anything beyond four or five feet will be both superfluous and ugly.

By keeping the commoner herbaceous plants in such private parts as have been named, they may be cultivated just as fitly as if they were in the more exposed places where they are now usually grown. And they can thus be allowed a breadth of border which will give them a much finer opportunity of developing themselves; only taking care that specimen shrubs

are brought forward singly or in groups here and there, along the border, to do away with all monotony, and produce a little more freshness and life.

10. Where a place is so small that there cannot be many single plants grown upon the lawn, to exhibit their full beauty and proportions, it will be a judicious plan to treat a number of the plants in the beds or groups mainly as *specimens*, that they may show themselves better, and that the natural desire for individualising objects of attention, and watching and tending them during their progress, may be duly gratified. Besides which, by thus making each plant a more or less perfect one, a way will be prepared for subsequently covering more of the soil in the bed with turf, and so increasing the size of the lawn, or ultimately turfing over the whole and leaving the best plants to stand on the grass.

The method of rendering individual plants shapely and fit to stand by themselves is very simple. It is not by planting so thinly in the first instance; for, however that plan might succeed in some soils and climates, it will more generally be found serviceable to plant rather thickly, in order to afford encouragement and shelter. It is by early and annual attention to thinning, and by preventing any one plant from intruding on another, whether as to light, air, or nourishment from the soil, that the best specimens can be reared. And though it may be prudent to put in at first such kinds of plants at such distances as will finally be required for fixtures, and fill in, between them, with commoner sorts for a temporary purpose, it will be wise, in thinning, to choose rather those things which have made a good healthy growth, and are not really inappropriate, than mere sickly objects which may have been intended to remain, and have not individually made progress enough, or do not exhibit sufficient promise, to justify their retention.

Sometimes, when persons have thoroughly imbued themselves with the notion that specimens are the chief thing to be desired in a small place, they gradually acquire the impression that *nothing else* is proper to be encouraged, and that everything

should be made into a specimen. This opinion, however, if fully acted upon, would lead to as much sameness and dulness, as if nothing but dense and variegated masses of plants were cultivated. The most beautiful combinations and the most exquisite variety will result from letting a few plants of different heights and characters grow together in some parts, as they do in a state of nature; where bushes and trees often mingle their forms, and are linked into closer union by the tangling Clematis, or lusty briar, or more luxuriant bramble.

11. Towards the boundaries of a place, the plants in a border, especially if it be narrow, will have to be treated still more generally, and with a less regard to their individual appearance. Here the aim must be to obtain a good *undergrowth* if there be trees, or to permit the formation of thickets where there are only shrubs. They may likewise be parts of an inner plantation, or group, where peculiar denseness is wanted to cover some defect, or to make the walk more perfectly private; and in these the same characteristics should be cherished.

Thickets, besides being useful as screens to various objects, will, when only occasional deviations from the system of making each plant a specimen, be interesting both for their variety and beauty. They will form a great change from the more open method of culture, and exhibit much beauty of connexion and contrast. There will be a luxuriance, and a freeness, and an indefiniteness about them which will not fail to please. It is not to be assumed, however, that such masses are intended to be as thick as the plants will stand on the ground, or to be left to a pure state of nature. In that case the stronger would soon overpower the weaker, and the better sorts would die out, leaving serious gaps where they had grown; and a wildness and want of cultivation, foreign to the character of a garden, would speedily ensue. The term thicket is used here to define a plantation in which shrubs prevail, and where they are but sparingly kept thinned out, and are allowed to grow into each other pretty freely, so long as they are not likely to destroy

one another. It is a mass wherein the plants are so arranged, and stand so thickly, that it cannot be seen through; not one which has been produced by neglect.

Undergrowth will be chiefly, almost solely, requisite beneath trees which are growing so closely together that their branches cannot reach the ground, and the bare stems become prominent and unsightly in consequence, while the object of the plantation, as respects the concealment of a boundary, is defeated. Scarcely any plant is equal to the Holly for undergrowth, since it will flourish under trees, and is not limited as to height, and is a thorough evergreen. Privet is superior as a rapid grower and of a denser habit, if not too much drawn up; but it is deficient in the size of the leaves, and in not being entirely evergreen. Rhododendrons thrive exceedingly well under shade; but require careful watering for a year or two. Portugal laurels and common laurels will endure some amount of it, but are injured by an excessive quantity. The Box-tree and the Yew are more capable of withstanding its influence. The *Aucuba japonica* is remarkably useful, since I have noticed it in the most perfect health around the very stem of a large Fulham Oak. And the evergreen Berberry, as a low-growing bush, is an admirable plant for placing beneath trees. All these are evergreen, and, of course, so much the more adapted for filling up permanently the space under trees. Elders, Dogwoods, the Norway Maple, Snowberries, and even Lilacs, as deciduous plants, will thrive beneath shade, though they cannot be expected to bloom much in that position. The true secret of causing any of the plants mentioned to succeed permanently when largely overshadowed by trees, lies in renewing the soil around and above the roots occasionally, to compensate for the exhaustion produced by the more extensive absorption of its nutritive properties by the trees.

12. As a garden will only contain a comparatively limited number of plants, it is a matter of policy to have the majority of these *evergreens*, that in the winter season, when all else is so dreary, it may wear a moderately green and cheerful expression.

Of these, such as bloom gaily and abundantly, and particularly such as blossom in the winter, or bear showy fruit at that time, or have variegated foliage, should be selected, as tending less to create sombreness and gloom, and combining the elegance of their flowers or their appearance with the permanence of their leaves. Under the head of expression, in a previous chapter, a few of the gayest of the evergreen tribe have been enumerated. To those may now be added, more specifically, the various sorts of Holly, the double-blossomed Furze, several kinds of Broom, *Garrya elliptica*, Rhododendrons, *Andromeda floribunda*, *Berberis aquifolium*, *Cotoneaster microphylla*, numerous Heaths, Kalmias, rock and sun roses, Gum Cistus, the varieties of Alaternus, Junipers, Cypresses, Arbor-Vitæ, Lavender, Sweet Bay, Portugal Laurel, common Laurel, Daphnes, &c.

Although evergreens may fitly thus *prevail* in a place, it will be unwise to cultivate them to the exclusion of deciduous shrubs. The latter, by their lighter foliage, and sprightlier manner of growth, and showier flowers, seem to be the natural bodying forth of summer's richness and gaiety. And this glorious season would scarcely appear rightly attended and adorned without them. They are, indeed, as thoroughly the life of summer as evergreens are of winter; and perhaps, of the two, the absence of winter's decorations would be even least regretted by the mass.

Nor must the higher forms of deciduous plants, which take the shape of low trees, be at all omitted from our consideration. These, and a few of the more striking and peculiar kinds of larger trees,—such as the purple Beech, the variegated Sycamore, the Scarlet Oak, the Lombardy Poplar, and numerous others,—will be invaluable in the way of contributing variety, and improving the outlines. It will be sufficient to mention Laburnums, Almonds, the extensive and deeply interesting tribe of Thorns, the double Cherries, double Peach, and double Almonds, the Sumachs, the snowy Mespilus, the *Pyrus spectabilis*, the Bird Cherry, the Mountain Ash, the Services, Ford's upright Elm, and the various kinds of weeping Ash, Elm, Lime,

Beech, Laburnum, Willow, &c., as a few examples of this large and most useful class.

13. To produce a little undulation in the surface of a lawn, and give the beds and single specimens additional elevation and character, the *soil in the beds* should be raised several inches or a foot *above the level of the grass*, and each specimen should stand (fig. 115) on a small hillock. This practice will have the



Fig. 115.

further advantage of draining the plants well, and bringing their roots more within reach of air,—of placing the best parts of the plants more on a level with the eye,—of giving them more importance and making them look larger,—and of throwing out their proportions better. It is likewise more accordant with nature; for when these trifling elevations have fully settled down, they will but resemble, in a rather exaggerated form, the slighter swells common about the base of the trunks of old trees, and consequent partly on accumulations of vegetable matter, but principally on the expansion of the thicker roots.

By raising the surface of the beds, moreover, an opportunity is given for exhibiting their outlines better, and for obtaining

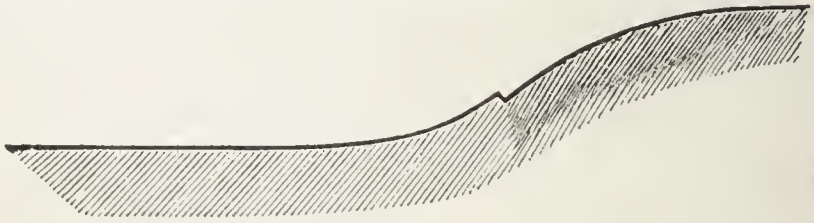


Fig. 116.

more play of surface around them. But the raised parts must blend very gently, and sweetly, and by a scarcely perceptible convex line at the top, and a very easy and more or less prolonged concave line at the bottom, (fig. 116,) with the levels

of the ground; and the grass should ascend along their margin to within about two inches of the summit. Raised beds, thus softly shaded off and turfed at the edges, will present an inconceivably more beautiful outline than such as are merely flat. Indeed, with numerous and varied curves it is impossible to avoid a certain amount of tameness (and yet almost frivolity) on a plain surface, while a high stage of beauty in lines and shapes may be reached without difficulty with an elevated bed to operate upon.

14. The subject of *architectural gardening* has been incidentally discussed in relation to the geometrical style of treatment, and in other parts of this book. But the feeling for it is one that is so rapidly growing, and so little sound knowledge of its details is commonly possessed, that a few additional particulars and illustrations become essential. In adverting to it, however, I am tempted to make a short incursion into the territory of a neighbouring profession,—architecture,—with which, indeed, it is so closely connected, that it would be impossible to treat of the one without trespassing on the other.

Gardening and architecture, like all the fine arts, have much in common. And that department of architecture which belongs more exclusively to the garden has, especially, a great affinity with gardening in its broader principles. In fact, there is much more relation between the two than is usually admitted, or than the ordinary products of practitioners in either art would at all justify us in believing.

Architectural decoration is not, as many would assert, unfitted for English gardens, on account of the coldness and dulness of our climate; because stone gets speedily weather-stained and sobered down in colour, and the fine evergreens and beautiful grass of this country will, in association with architectural objects, impart sufficient warmth of tone. France, Italy, and even China, have been more zealous in applying garden architecture than Great Britain. And the earlier specimens of English gardening are often richer in architectural features than those of a later period. There has, indeed, been a sub-

sequent retrogression in this branch, in consequence of the introduction of a more natural manner; for gardening, like most artistic pursuits, has had its historical cycles.

Modern tendencies in gardening have been too much *away* from its character as *an art*, and the more it is restored to its legitimate position, the more nearly will it be brought into kindred with architecture. On the other hand, the too commonly cumbrous, regular, and unyielding nature of architectural objects, when used for garden decoration, has tended still further to detach two pursuits which are essentially and obviously allied. For as a house and a garden are naturally and intimately associated, and it is a law of the universe that the boundaries of each domain in the natural kingdom should insensibly mingle and be lost in each other; so it is plain that an unvitiated taste would be most gratified when the province of architecture is extended so as to embrace lightly and harmoniously such parts of the garden as may be most contiguous to the house; while the garden also, in these parts, rises in character to meet the requirements of the architecture, until either art is so refined and attenuated that it would be almost difficult to say what belongs exclusively to each.

Still, there is that about gardening, which in the nature of things, and apart from the difference of the materials with which it has to deal, constitutes it a distinctive art. And garden architecture has lineaments of its own so decidedly removed from those of house architecture, and so seldom studied, that the ordinary architectural practitioner is at sea the moment he enters the region of the garden. It is less a matter of rule and measurement. Its effects are more to be judged of by the eye. It comprehends a far greater variety of combinations. It requires a man to be as much an artist (at least in feeling) as an architect, and to be familiar with natural *groupings* and *tones*;—to take in an entire landscape in the range of his design, and not merely isolated or detached objects. In fact, the garden architect has to make a general *picture*, and not simply to set a work of art, as it were, on a solitary pedestal.

The province of garden architecture is, primarily, to supply fitting appendages and accompaniments to a house, so that the latter may not appear naked, alone, and unsupported. If judiciously applied, it will be effective in helping to produce a good outline or group; to carry down the lines of the house; to connect it with other buildings, such as a conservatory, arbour, &c.; to provide a proper basement for the house; to afford shelter and privacy to a flower garden; to extend the façade or frontage of a house; to shut out back yards, offices, &c.; to enrich, vary, and enliven the garden; to supply conveniences, such as shelter, receptacles for birds, plants, sculpture, &c., with museums for works of art or specimens of natural history, and supports for climbing plants; to indicate refinement, wealth, and a love of art; and otherwise to blend the various constituents of a garden with the house, and harmonise the two by communicating a more artistic tone to the garden.

Wing walls to a house, broken by a conservatory, and terminated by a summer-house, aviary, museum, or sculpture-room; corridors, similarly broken and terminated, and glazed or open so as merely to form covered ways; conservative walls, either glazed or simply protected by bold projecting piers and copings; viaducts, aqueducts, arbours, arches, arcades, tunnels, boat-houses, temples, prospect and flag-towers; with an almost infinite number of smaller objects, such as sculptured figures, sun-dials, statuary, pillars, obelisks, terrace walls, &c., constitute the elements with which garden architecture has to work.

In its leading traits, it necessarily comes within the same category as house architecture, and is governed by the same principles. Like the house, it should exhibit design, some degree of symmetry, harmony of parts, unity of expression, consistency of style, fitness for the locality, adaptation for the intended purpose, and stability and permanence of appearance.

But it should also display a greater amount of lightness and elegance; a *comparative* absence of regularity; a decorative rather than an exclusively useful purpose; a superior variety

of outline; extreme attention to general grouping; a blending of its forms with those of nature; an especial regard for placing its creations where they will have a distinct meaning and object; a leaning to the use of good materials, but somewhat rougher than those employed in the house; a preference rather for a picturesque *outline*, than for mere ornamental details; and, as a most important characteristic, a marked boldness and prominence of parts. Indeed, picturesqueness, such as would be occasioned by changes of level in the ground, by diversity in the heights of walls, by prominent piers, buttresses, or cornices, by broad projecting eaves to the roofs of buildings, and by any arrangement that will yield depth of shadow, should be the ruling constituent of garden architecture.

Every architectural object, admitted into a garden, should form part of the general plan of that garden, and fit into its proper place. It will create a serious incongruity if merely put down at random, or not duly established as a part of the main design. Smaller architectural ornaments, too, must be adequately connected with and kept in the neighbourhood of the house or other sufficiently important building; otherwise, they will be too different from the forms of nature to appear harmonious.

A strictly garden building, or object, unless very large, should never be *obtrusive*. It ought always to be quiet-looking, and not violently different in colour from the surrounding vegetation. Hence, white, whether in marble, stone, or painted objects, is decidedly to be avoided, and a warm drab, or darker tint preferred.

When a terrace or other ornamental wall—whether balustraded or otherwise pierced, or simply devoid of any relief in the way of openings—becomes the principal foreground to a garden or other scene, as viewed from the windows of the house, it will, however much it may be broken up by piers, vases, &c., appear too hard, cold, and monotonous without some aid from grass and shrubs. In all such cases, therefore, there should be a broad band of grass between the terrace walk and

the wall, and a few clusters of evergreens, rising in broken masses above the line of the wall, or of climbers mantling its summit in occasional patches, will require to be skilfully introduced, otherwise the wall would seem to divorce rather than mingle with the landscape beyond.

To pass from the consideration of garden architecture, which, however seductive a topic, scarcely falls within the range of this work, I now return to the subject of architectural gardening. Its distinctive principles are—a strict observance of *rule;* a prominent indication or exhibition of *art;* the maintenance of a decided harmony and connexion with the house and other architectural objects; the adoption of regular figures; the employment of rigid, formal, and exotic plants; the necessity for flat and even surfaces, with the use of terrace banks or extremely regular slopes; and the production of a conspicuous character of dignity and repose.

The proper sphere of architectural gardening is the immediate neighbourhood of the house; as an accompaniment to particular styles of architecture, especially the Italian; in connexion with detached architectural structures, as temples, plant-houses, &c.; within the circuit of the flower garden, parterre, rose garden, &c.; in the gardens attached to a palace, mansion, or first-class villa, rather than to a small villa or cottage residence; the kitchen garden; and, where the circumstances are favourable, the town garden.

There are certain incongruities and defects which frequently attend the practice of architectural gardening, and which should be sedulously avoided. Some of these are the mixture of inharmonious styles; the use of rustic or unarchitectural ornaments, except in remote parts, and where they will not be observed as constituents of the general scene; the placing of terrace walls or other erections on a sloping bank, or where they have shelving ground immediately below them; the extension of a formal mode of treatment into the park; generally the obtrusion of a flower garden into the view from the principal windows, unless it be on a lower level than the base of

the house; an avenue or row of trees that *crosses* any main line of view, or one on the summit of a hill that forms the line of horizon; a curved avenue; a ground line that is oblique to the basement of the house, on either of its chief fronts; diagonal lines of walk on lawns, or walks crossing or starting from other straight walks at any but a right angle; plants trimmed into formal or grotesque figures, unless it be the heads of standards, —plants with *naturally* appropriate habits, or confined in tubs, being preferable; gravel walks, in flower gardens, that are inaccessible; monograms, or very intricate patterns, in which the beds are too small to admit flowers, for parterres; and the employment of pavements, gravels, or sands, of *different colours*, in the place of flowers, or merely for producing variety or contrast.

Among the most characteristic details of architectural gardening, prominence should be given to terraces; broad, flat, and conspicuous walks; extreme smoothness and polish; changes of level, effected by formal banks or walls; raised beds and sunken panels; avenues, vistas, rows of flower beds; walks and vistas terminating with some proper object, as a temple, obelisk, pillar, &c.; rectangular forms, or those in which various segments of a circle are combined; with a sunk fence and parapet wall as boundaries to a garden.

There are likewise many desirable accessories, of which a few may be noted. These are—a sufficient breadth of open lawn between the house and the park; a detached flower garden, with accompanying plant-houses, glass walls, or walls for ornamental climbers, and the opportunity of looking down upon this garden from a raised terrace; a rose garden, in a retired spot, with attendant rose-house or houses for delicate sorts; a winter garden, to be filled exclusively with evergreens, the beds arranged in pattern, with a due admixture of specimens, and all the plants selected with reference to their habits and the colour of their foliage in winter; a garden for bulbs, florists' flowers, &c., in some spot which need not be made accessible during the winter; standard or fastigiate plants; plants that blend best

with architectural objects; groups or beds of plants, in which one kind or class prevails; and hedges, whether to frame and enclose scenes that it is wished to detach, or, in a diminutive state, to make borders and edgings to flower-beds and clumps.

In practically applying the principles of architectural gardening, it should be remembered that, as extreme irregularity is a merit and a beauty in most kinds of Gothic architecture, the garden accompanying it will also bear to be treated in an equally irregular manner. But, in relation to any variety of Grecian or Italian house, the garden, like the architecture, should be more distinguished by symmetry and regularity. Architectural gardening would, further, be out of place in connexion with a house inferior in design, or destitute of character and style. It is peculiarly suitable for a tame and smooth general landscape; but is quite admissible, for contrast, in a picturesque, bold, and wild region. It specially demands that everything should be good, and nicely finished; that the plants shall be of the best and most carefully selected kinds; the grass evenly laid; the figures, and beds, and edgings of walks, neatly and accurately cut; the gravel fine and well-laid, and its smoothness (and that of the edgings) not obviously broken by gratings. The edgings, too, should all be particularly shallow, the edges of terrace banks quite square and even at the top, and the soil in the beds and clumps very slightly raised above the level of the lawn. The spaces for specimens, flower beds, and masses of shrubs should, moreover, be cut out of the flat lawn, and not have the grass curved up to them as in the more natural style of treatment. And all the lines, whether of walks or other edgings, ought to be *extremely* straight or regular, thoroughly well beaten and level, and the grass be very fine and smooth.

Beyond the numerous references to little points bearing on architectural gardening which have preceded the present description, and others which will follow in their proper places, it only remains, here, to submit such engravings as may assist in making what has been said, or what may yet have to be enforced, somewhat clearer to the reader. The sketch, fig. 117, portrays

a wall, with a simple parapet, such as might either be used for a terrace or for a sunk fence; and fig. 118 (both being to a scale

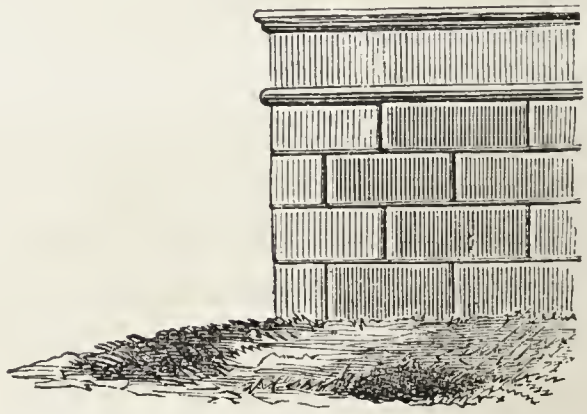


Fig. 117.

of 8 feet to an inch) is intended to show how much the appearance and expression of such a wall may be improved by building it in a battering rather than an erect form. In making terrace

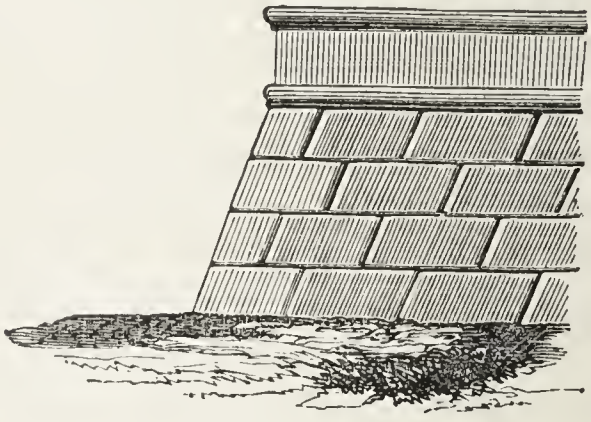


Fig. 118.

walls, too, where they do not run along the principal front of a house, or are far enough from it not to come into absolute connexion with it, there will sometimes occur a slope, of greater or less steepness, at the base of the wall, such as scarcely any ingenuity or any labour would suffice to get rid of; and where it is most difficult to reconcile the discrepancy between the raking ground line and the level courses of the wall or of the house. Fig. 119 will afford just a hint of the way in which I have dealt with a case of that sort recently, by keeping all the ground lines, where they are in grass, exactly parallel with the

courses of the wall, and effecting the changes of level, in the ground, at the points where patches of shrubs are introduced. These shrubs being mostly evergreen, and in varied groups,

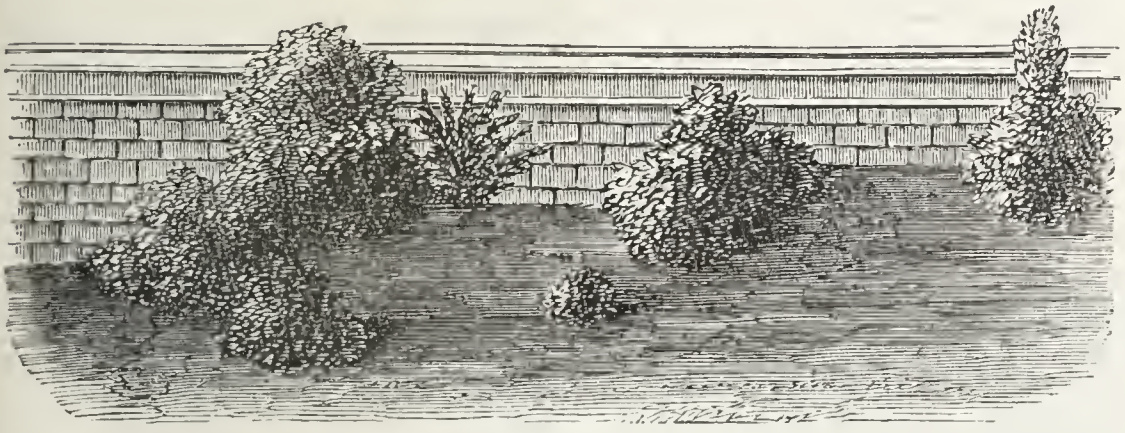


Fig. 119.

not only mask the breaks in the ground line, but blend beautifully with the wall, and, aided by a few intermediate climbers, clothe it most picturesquely.

The practice of employing masses of evergreens to cover changes of level in grounds, to break the transition between a terrace bank and a natural slope, to fill up the corners of terraces and relieve the hardness and bareness of their walls, and in many ways to reconcile discrepant lines in the form of ground, is one which I have largely and for several years adopted. And I have invariably found it of the greatest possible service, while the result obtained from it is always satisfactory. Indeed, this seems to be the only feasible and really thorough solution of a problem which every practitioner who has to direct the shaping of ground about houses must be constantly encountering.

As an elaborate example of architectural gardening, on a tolerably extensive scale, I may now introduce fig. 120, which depicts a portion of the pleasure grounds which I arranged, a few years ago, for John Naylor, Esq., of Leighton Hall, near Welshpool. The smallness of the engraving unfortunately renders the minor parts of the plan very indistinct, and prevents me from giving the full details of the treatment. Enough of the entrance front is shown to indicate that there are two roads

of approach, and a large gravelled space on the west side of the house; and from this front, the terrace (1) and the flower

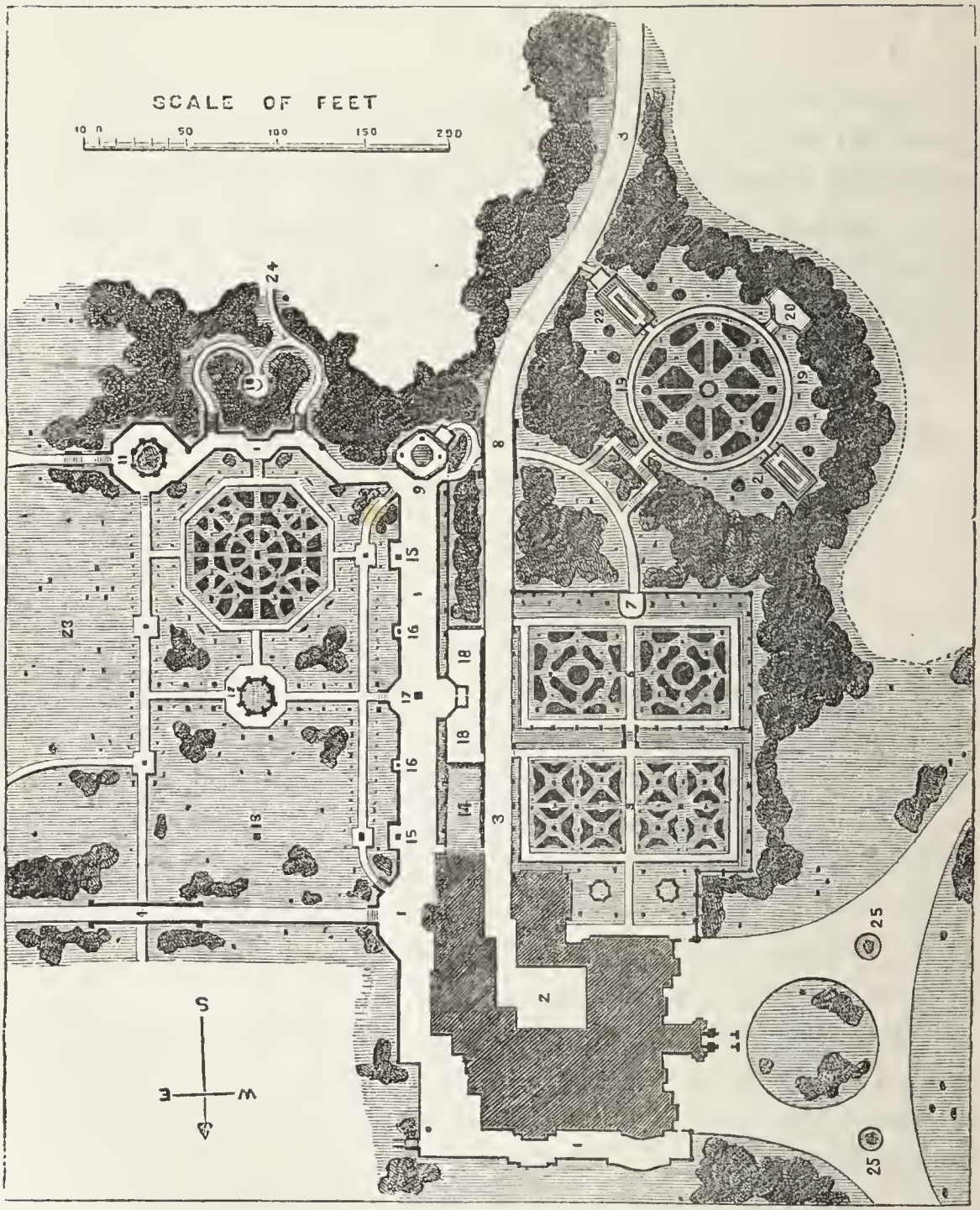


Fig. 120.

garden (5) are screened by a handsome stone wall, which, like the house, and all the other walls, is composed of a nearly black species of trap, with white free-stone copings and dressings.

The terrace, (1,) which stands about three feet above the lawn, and is supported by a neat parapet wall, extends along the northern and eastern sides of the house, and in front of an ornamental wall connecting the latter with a Camellia house, (9,) from whence it passes eastwards, and terminates against a steep bank, the walk ranging round a raised bed of evergreen shrubs, (11), with a stone edging to it. There are steps and communications from this terrace, at various points, with other parts of the pleasure grounds. The kitchen court is at 2, and 3 points out the back approach to it.

A leading walk from the terrace, opposite the principal tower of the Hall, conducts us over a viaduct (4) of several arches, to other important walks not included in the plan; and from the viaduct, there is a view of the winter garden to the south, and of a small irregular lake on lower ground to the north. The flower garden is at 5, on the south side of the house, and is enclosed by an ornamental wall, about eight feet high, with buttresses. It is divided into two parts, separated by a terrace bank and a low wall with vases upon it; the part 5 being intended for purely summer flowers, in beds of one colour, while the upper half, (6,) which is four feet higher, is designed for mixed herbaceous plants. The whole is diversified with specimen plants and vases, and the centre walk is terminated by a summer house, through which the walk passes, between high banks, clothed with Rhododendrons, and beneath the back road by a small tunnel, (8,) till it emerges, through a door in the wall, on to the terrace at 9.

From the southern arm of the terrace, an ascent is made, by steps and an inclined walk, to a raised mound 10, on the summit of which, twelve or fourteen feet above the general level, is a canopied seat, from which there is a view of the winter garden and the principal part of the pleasure grounds. A branch walk from this elevated point descends rapidly into a narrow natural valley, commencing at 24, through which the walk winds, the banks being covered with rocks and roots, as receptacles for ferns and similar plants. At 12 is a basin of water, in which is

being erected a very costly fountain, composed chiefly of bronze figures. The walk to the east and west of this basin has, on either side of it, a row of small groups of statuary, on pedestals, alternating with specimen evergreens; and the octagonal figure between 12 and 10 is furnished and surrounded by beds and specimens of the greatest possible variety of dwarf evergreens, arranged as a winter garden, the wall at the back of the eastern terrace being also covered with evergreen climbers. At 13, and in a corresponding position at the centre of the winter garden, it is proposed to put large groups of bronze figures, on pedestals, and the squares which will be noticed in the walks to the east and west of the winter garden, contain vases, on pedestals, in their centres. The ground falls rapidly from 13 towards the viaduct 4, and continues to descend on the northern side of this latter. 14 is a drying ground, and 18 a yard for receiving rubbish, and for the gardener's use, there being also a small tool-shed between it and the terrace. The kitchen garden, garden yard, and sheds lying at a considerable distance, and being on very much higher ground, it is convenient to have the means of depositing rubbish and storing tools at this point.

Several projecting parts or bastions, for the purpose of obtaining more variety, are made in the principal terrace, and the effect is further heightened by the introduction of vases into these. At 15 are two urn-shaped vases, of Aberdeen granite, or other dark material; while there are two sun-dials, on white stone pedestals, at 16, and a large white Warwick vase at 17.

The walk between 7 and 8 is, as has been mentioned, cut through between high banks, the natural level there being twelve or fourteen feet above that of the flower garden. Flights of steps ascend from this walk to a detached space, 19, which was arranged for a Rosery, but, like some of the other details, is not yet executed. In the centre of this plot is a basin of water, intended to be canopied by a wire temple, for supporting climbing Roses, which would thus be reflected in the water. At 20 is a rustic summer house, with an open porch from the principal walk to it, and this was to be the medium of exhibit-

ing the freer growing and more rambling kinds of climbing Roses, which would scramble over both the sides and roof of the summer house. Two span-roofed glass houses (21 and 22) were to be placed at the sides of the garden, for receiving the more tender sorts of Roses, the one house, (22,) which is nearest the back road, being heated, and the other not. It was proposed to plant out the Roses in these houses, and train climbers also to the rafters, and use the low external wall for supporting the dwarfer and more delicate varieties of hybrid China and Damask Rose. The beds in the Rosery are arranged to receive one family each, and space is allotted for Standards and pole Roses; the whole being screened from the back road and the park by a plantation, chiefly filled with evergreen shrubs.

The ground at 23 rises rather abruptly towards the east, and becomes an appropriate position for accommodating some of the finer members of the Coniferous tribe, which, being scattered in groups on this grassy bank, show themselves to advantage, and associate well with the winter garden. They are backed, as is the whole of the pleasure ground to the east and south, by an old wood of Oaks, Larches, and Spruce Firs. The small circles at 25 enclose two specimens of the *Cedrus deodara*, and there are masses of evergreens, and a very picturesque old oak, in the larger circle.

Leighton Hall, a new and capacious mansion in the decorated Gothic style, designed by Mr. W. H. Gee, of Liverpool, and distinguished for its superb collection of modern pictures, is situated in the Valley of the Severn, and in the midst of what will ultimately be a park of about 1000 acres, with a surrounding estate of ten or twelve times that extent. Being nearly opposite the seat of Earl Powis, which is on the western side of the valley, it receives all the benefit of the noble woods and stately old castle which adorn that domain. Mr. Naylor has likewise erected upon his property, at a considerable outlay, a beautiful new church, which is a conspicuous object from the Hall, and which I have made the vista point of one of the longest walks in the garden.

The next plan which I shall present is of a terrace, and some of the contiguous parts, (fig. 121,) in the pleasure grounds of Daylesford House, Worcestershire, formerly the residence of Warren Hastings, and now the property of Harman Grisewood, Esq. The plan was designed by me in the autumn of 1855, and has since been faithfully carried out; the erection of the terrace walls and many extensive improvements in the house having been previously effected under the direction of Mr. Robert Trollope, of Parliament Street, London. The house is entered, on the east side, from a platform at least ten or twelve feet higher than the level of the flower garden; and this entrance platform constitutes an elevated terrace by itself. The house is in the Italian style, and the terrace walls are all balustraded.

Two flights of steps from the entrance platform lead down to the flower garden, and there is a broad paved path along the eastern end of this lower terrace, terminated by a seat. The centre and part of the front of the flower garden are sunk two feet below the ends and the side next the house; and the balustraded wall is correspondingly depressed opposite this middle portion. The basement story of the house is occupied by garden rooms on the south front, and there is a porch with a garden door in the centre of this front. The ground beyond the flower garden terrace, and along the walk at the west front, is between two and three feet below the flower garden, and afterwards falls rapidly both to the south and the west. At the eastern end of the terrace, the descent is still more sudden, being about nine or ten feet. Altogether, from the varied form of the land, and the different heights in the terrace wall, an opportunity is given, by the introduction of bold masses of shrubs in the corners of the terrace, and on the banks outside, of producing some striking results in the way of grouping; although at present, from the newness of the whole, the full effect is not apparent.

In the middle of the flower garden, a space is left for an ornamental basin and fountain, (1,) which is not yet formed.

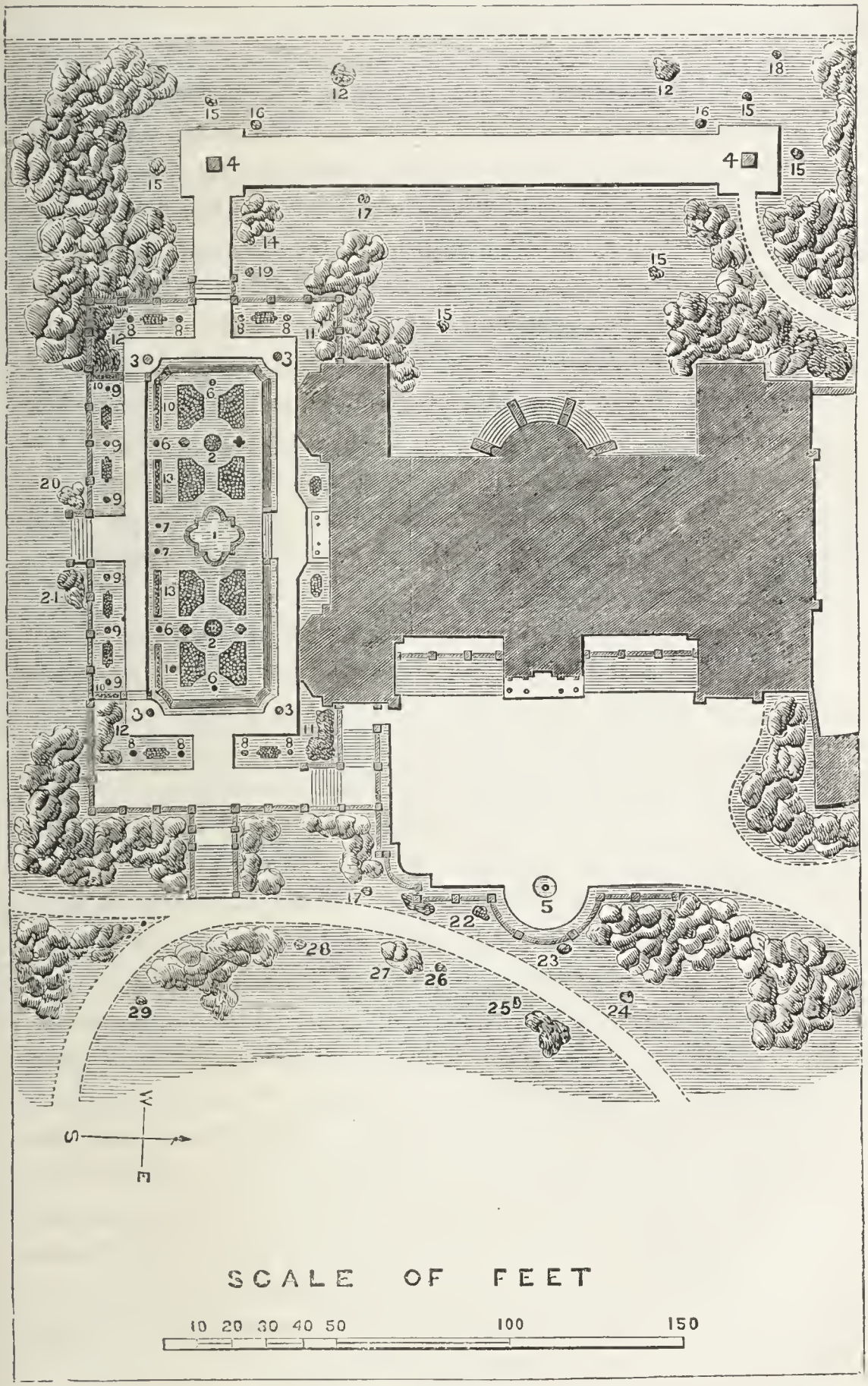


Fig. 121.

There are circular flower beds at 2, with vases, on pedestals, filled with flowers, in the centre of them. At the four corners of the middle plot, are four small upright vases, for flowers, (3,) also on pedestals. And the figures 4 represent large flattish tazza-shaped vases, for flowers, at either end of the broad western walk. There is another vase for flowers, surrounded with grass, in the recess of the eastern terrace, (5,) opposite the entrance door. The remainder of the figures of reference denote specimens or clusters of shrubs, as follows:—

6. Half Standard Roses.
7. *Erica carnea.*
8. Irish Yews.
9. *Andromeda floribunda.*
10. Beds and banks of *Cotoneaster microphylla.*
11. Clusters of mixed *Daphne pontica* and *Berberis aquifolium.*
12. Do. of Rhododendrons.
13. Beds of Hybrid China Roses.
14. Bed of mixed Heaths.
15. Specimen Rhododendrons.
16. *Aucuba japonica.*
17. Laurustinus.
18. Scarlet Thorn.
19. *Erica multiflora.*
20. Clump of mixed dwarf Evergreens.
21. Do. of Double Furze.
22. Cluster of Red-flowered Arbutus.
23. Portugal Laurel.
24. *Cupressus torulosus.*
25. *Aucuba japonica.*
26. Tamarisk-leaved Savin.
27. Bed of Ghent Azaleas.
28. *Spiræa Lindleyana.*
29. Variegated Prickly Holly.

In the house, the billiard-room, saloon, and drawing-room occupy the south front, above the garden rooms; while a large corridor fitted up as an ante-room, the dining-room, and the library are on the west front, with no other rooms beneath them. The situation of the house is, on the whole, a happy one, and the park is well timbered and contains a small lake. The views from both the house and grounds are varied and rich, and the town of Stow in the Wold, on a range of hills about five miles distant, with a glimpse of the road winding up the hill to it, makes a really agreeable element in the scene.

Another illustration, but in a different style, and of a much smaller place, may be drawn from Worcestershire, being the grounds attached to a newly-formed Rectory. The land for this was purchased by the present rector in 1854, and the plans prepared by me in the beginning of 1855; a rectory-house

being subsequently bui't, though the garden arrangements have been somewhat altered. The land comprises about five

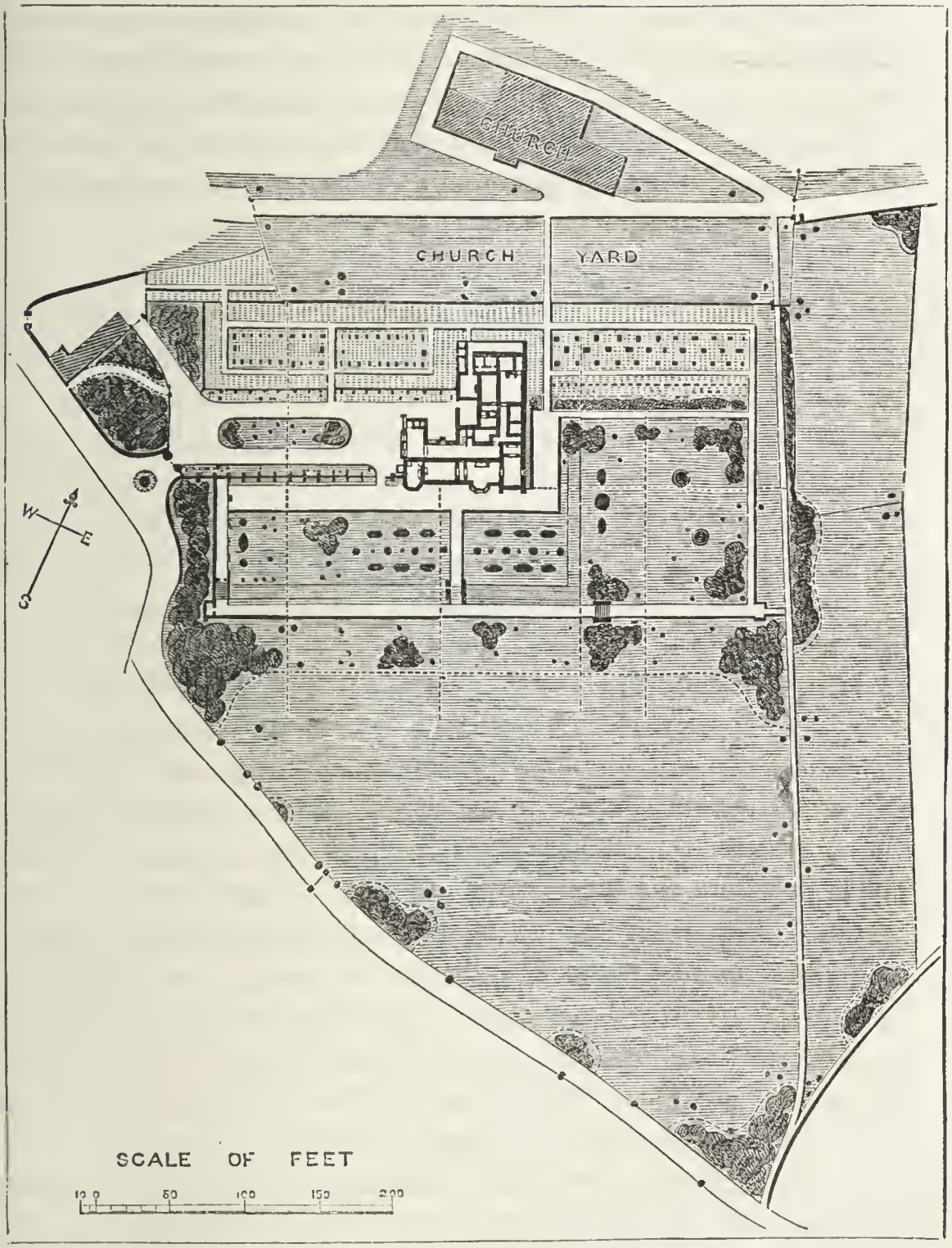


Fig. 122.

acres, and is of an almost triangular form. It is situated near

the summit of a gentle eminence, sloping gradually towards the south-east; with a comparatively tame but not unpleasing country in the front of it, the views being confined to the south, south-east, and east. There was no timber upon it except that which existed in the hedge-rows. It is very conveniently placed for the purposes of a rectory, lying close up to the churchyard; and from the entrance court and other parts of the grounds, the tower of the church mingles conspicuously in the general composition of the landscape. There is a public footpath traversing the land, making a nearer route to the church from some points in the parish. But by sinking this path a little, and throwing up a bank against it, opposite the pleasure-grounds, and covering the bank with evergreen shrubs, it will soon cease to intrude itself on the more private grounds.

From fig. 122, a general idea of the whole place will be obtained, and the relative position of the church will be understood. This engraving will also show the mode of planting the field, so as to assist in giving a more finished foreground to the country outside the place. To the north-east of the pleasure-grounds and the public path, it will be further seen that there is a small detached field, at the northern corner of the property; and this field has some fine old beech trees in the hedges on either side of it. From its position, near the village and the rectory, and the shade and shelter afforded by the trees just mentioned, it is proposed to be used by the rector on the occasion of any village festival, when the grounds of the rectory would likewise be thrown open to the parishioners.

In order that the details of the plan may be better comprehended, the part which embraces the grounds (fig. 123) is inserted on a larger scale, and with great minuteness of reference. The house is in the style of the fourteenth century, with open-timbered walls, and tiled roofs, of which some fine examples exist in the district. Of its interior plan, A is the dining-room, B the drawing-room, and C the library, with a passage leading to a garden door between the two latter. But these are capable of being united, and including the passage, by

opening folding-doors, at pleasure. D is a private room or study, with access to the library from an exterior lobby. E is a corridor, F the hall, and G an entrance porch. H is a store-room, I the butler's sleeping room, J the butler's pantry, K the housekeeper's room, L the kitchen, M the servants' hall, N the larder, O the scullery, P the dairy, Q a place for cleaning knives and boots, and R a coal-shed. There is a small court at 2, and another adjoining it, and extending round to the back or north-west side of the house; the back entrance to the house being opposite the figure 2. The whole of the details and those of the adjuncts, are worked out with great care and taste by the architect.

It will be at once apparent that the entrance to the place is by an oblong court, (1,) nearly surrounded with walls; the space being diversified by the introduction of grass margins, studded irregularly with shrubs, by a grass plot in the centre partially clothed with shrubs, and by climbers trained to the walls. The stables and their accompaniments are at 3, and the stable-yard at 4, with a separate access from the outside road. There is a back path to the house at 15; and because some farm-buildings occur opposite the principal entrance, the view of these is broken by a cluster of hollies at 16. The wall (5) separating the entrance court from the kitchen-garden, extends round the south-west and all along the north-west side of the latter, (12,) and also of the fruit-garden, (13,) and divides both these from the churchyard. More than a hundred yards in length of a fruit wall with a south-east aspect are thus secured; and a prolongation of the same wall severs off the reserve and frame ground, (14,) which is conveniently annexed to the stable-yard. The walls round the entrance court, one of which is useable on both sides, present, by their varied aspects, the means of growing a great number of interesting climbing plants, and this facility is increased by the addition of a covered way, (6,) terminating the terrace garden, and having a series of trellised arches, for climbers, on the north-east side. Two covered seats at 7 make a proper finish to the long walk beneath the terrace, and the

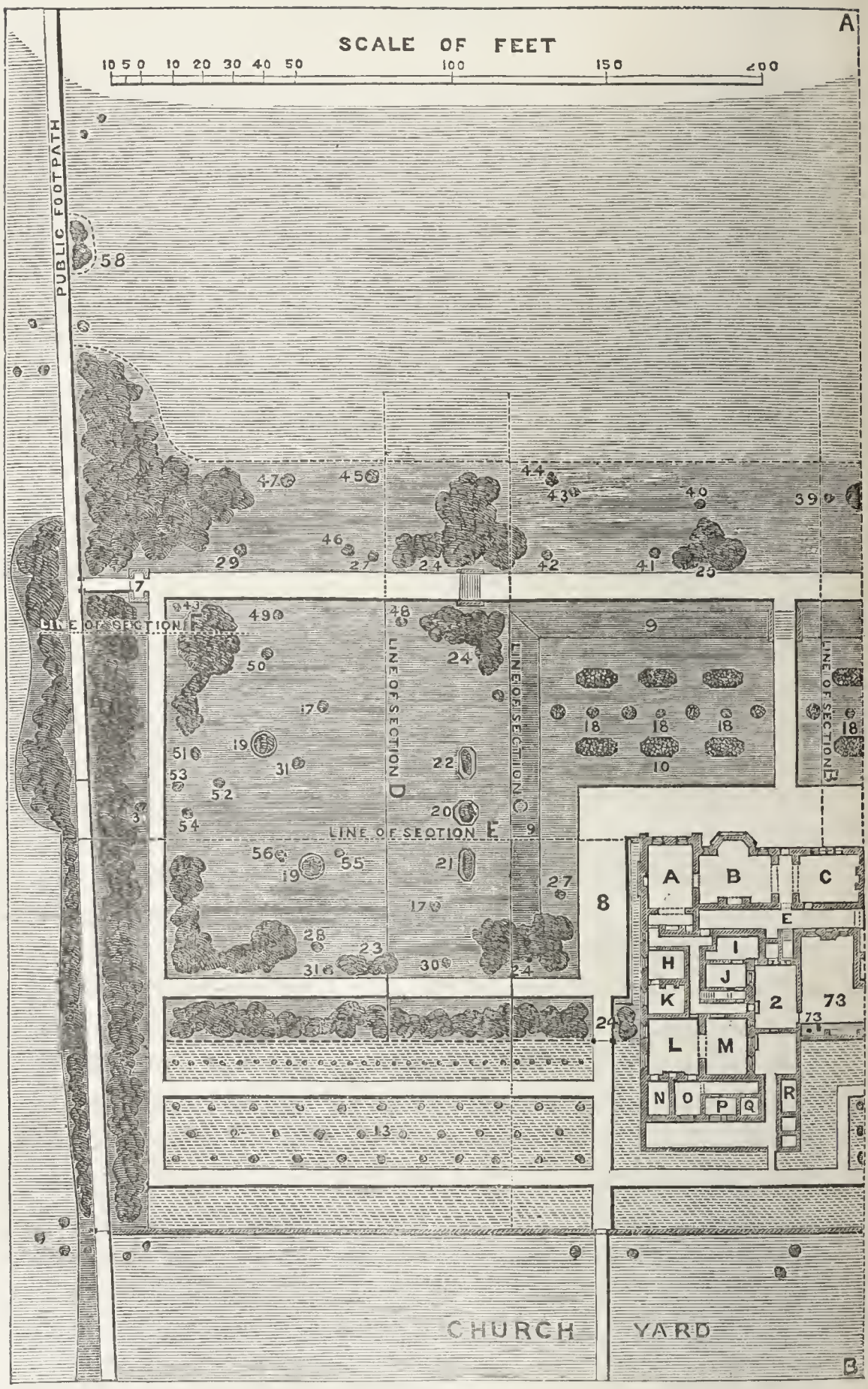

SCALE OF FEET
10 5 0 10 20 30 40 50 100 150 200
A
PUBLIC FOOTPATH
LINE OF SECTION F
LINE OF SECTION D
LINE OF SECTION C
LINE OF SECTION E
LINE OF SECTION B
CHURCH
YARD
A
B
C
E
H
I
J
K
L
M
N
O
P
Q
R
2
73
8
9
10

Fig. 123

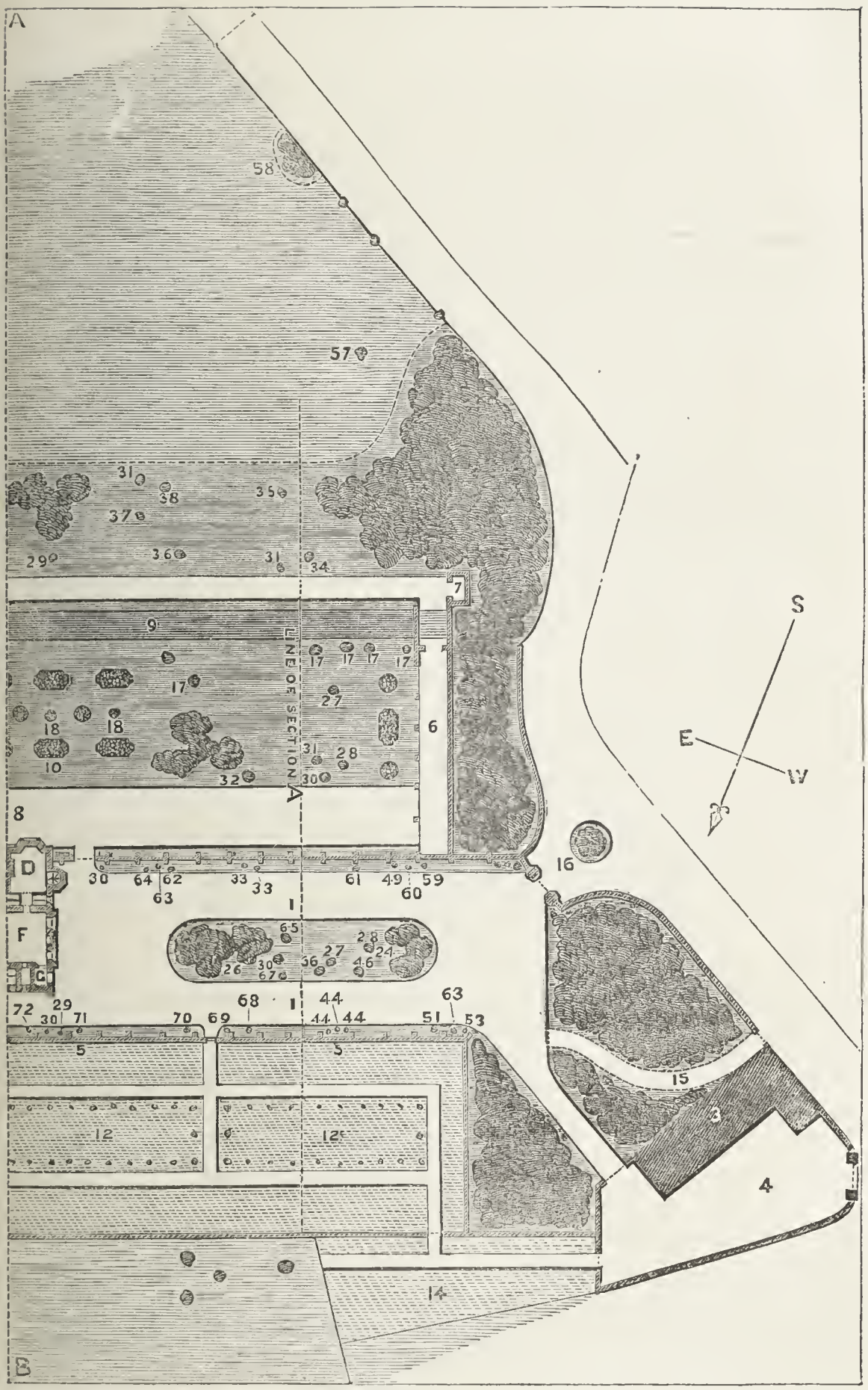

A
B
LINE OF SECTION A
S
E
W
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57
31
38
35
37
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36
31
34
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17
17
17
17
27
18
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14

Fig. 123.

one at the north-east end has a door at the back, communicating with the public path.

A handsome walk, 18 ft. wide, (8,) along the front of the house, furnishes an open and yet sheltered promenade, and is returned by the end of the house, till it narrows into a path to the church through the fruit-garden. The space between the broad walk and the terrace bank, (9,) is mostly devoted to a flower-garden (10,) which is cut into two by a walk from the garden door to the lower and longer path. Among the flower beds, are specimens (18) of *Andromeda floribunda.* The border on the south-east side of the wall, between the entrance court and the pleasure grounds, is for spring flowers and bulbs, as well as climbing plants. A few old trees (17) occur towards the southern end of the terrace, and on the lawn at the north side of the house. The rest of the figures may be explained as follows:—

19. Rose beds.
20. Bed of Ghent Azaleas.
21. „ *Rhododendron hirsutum.*
22. „ „ *ferrugineum.*
23. „ mixed Heaths.
24. „ Rhododendrons chiefly.
25. „ *Berberis aquifolium*, with a few *B. dulcis.*
26. „ Arbutus.
27. Hybrid Rhododendron.
28. Common Laurustinus.
29. Black-leaved do.
30. Irish Yew.
31. Half Standard Rose.
32. *Aralia japonica.*
33. *Aucuba japonica.*
34. Hodgins's Holly.
35. Scarlet Thorn.
36. *Cupressus macrocarpa.*
37. Cluster of 3 Common Savin.
38. *Ilex marginata.*
39. *Spiræa Lindleyana.*
40. *Daphne pontica.*
41. *Berberis dulcis.*
42. Cluster of 3 Tamarisk-leaved Savin.
43. Standard Rose.
44. Double Furze.
45. *Philadelphus grandiflorus.*
46. Double Pink Thorn.
47. Golden-blotched Holly.
48. Cluster of 3 *Gaultheria shallon.*
49. „ *Daphne pontica.*
50. *Araucaria imbricata.*
51. *Cydonia japonica.*
52. *Cedrus deodara.*
53. Silver-blotched Holly.
54. Three *Cotoneaster microphylla.*
55. *Pernettya mucronata.*
56. Three *Daphne cneorum.*
57. *Cedrus deodara* (in field).
58. Masses of Double Furze (do)
59. Common Cypress.
60. Chinese Juniper.
61. Red Cedar.
62. Sweet Bay.
63. Yellow-berried Holly.
64. *Garrya elliptica.*
65. *Buxus balearicus.*
66. Tree Ivy.
67. Common Savin.
68. *Cotoneaster microphylla.*

69. Variegated Prickly Holly.
70. Siberian Arbor Vitæ.
71. *Magnolia grandiflora* (Exmouth variety, to be partially trained to the wall).
72. *Mahonia fascicularis* (partially trained to wall).
73. Common Holly.

To render the account of this place more complete, several sections, (124 to 128,) are now added, by which the various levels

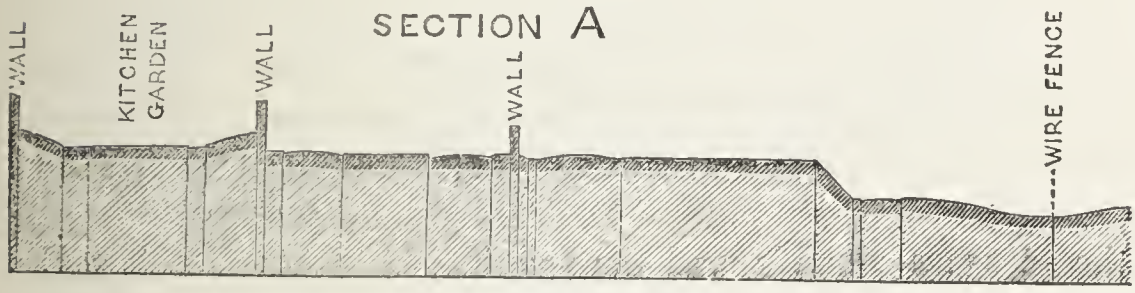


Fig. 124.

will be distinctly seen, and the shaping of the ground become more intelligible. The scales to these sections are attached to

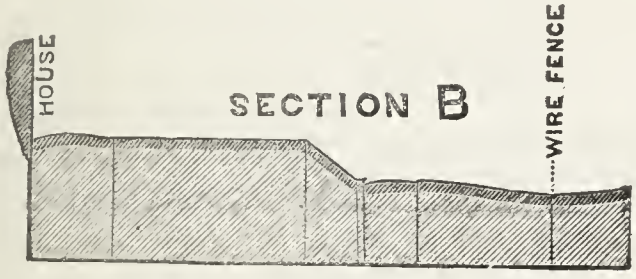


Fig. 125.

the last of them, fig. 128, and the vertical scale has been made twice as large as the horizontal one, for additional clearness. It

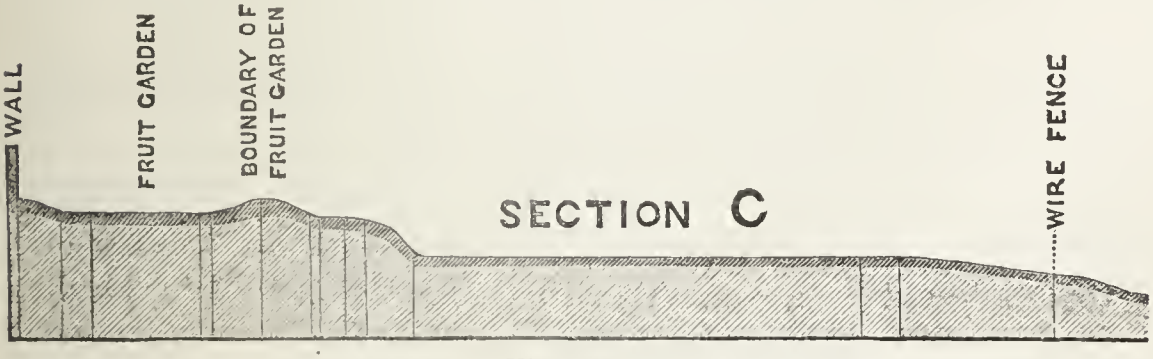


Fig. 126.

will be apparent from the sections that the kitchen-garden is

about eighteen inches higher than the entrance court,—a circumstance that was purely unavoidable, and is of no practical moment. The bank by which the public path is shut off from

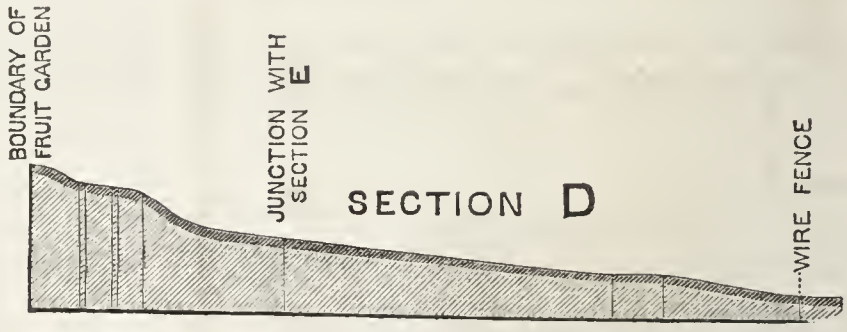


Fig. 127.

the pleasure-grounds, and the way in which that path is sunk at the same point, will further be made manifest. It will be

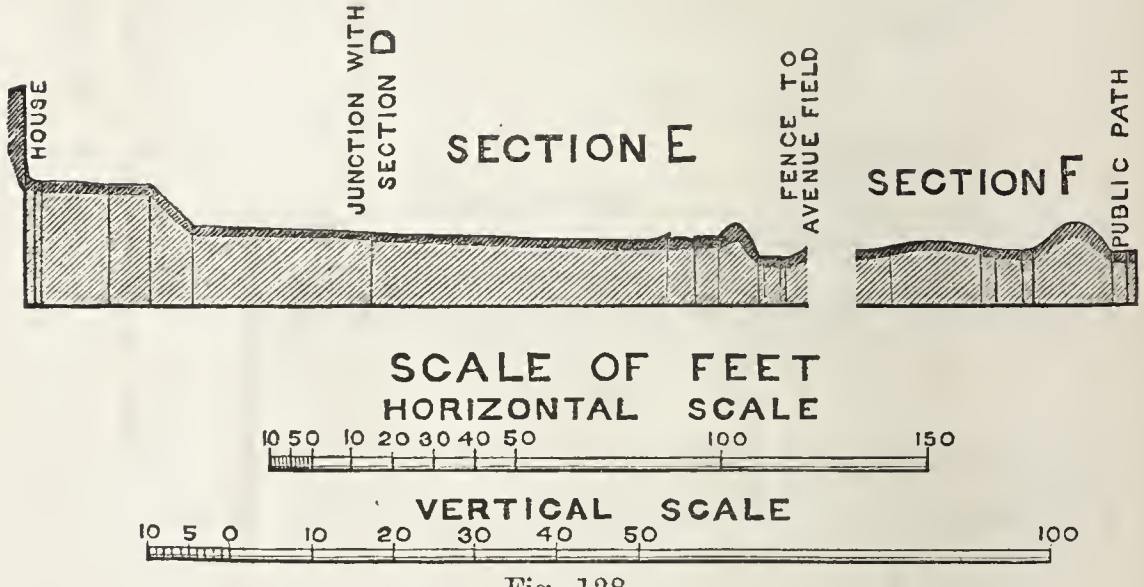


Fig. 128.

evident, too, that the pleasure-grounds are divided from the field by a wire fence, which, being light, and several feet below the level of the house, will be virtually overlooked from the windows.

The terrace-garden (fig. 129) which I have now to describe, was designed for a romantic situation in Miller's Dale, Derbyshire, and is at Cressbrook, the residence of Henry McConnel, Esq. The house (1) stands almost on the edge of a steep declivity, clothed with old forest trees, the tops of which rise up

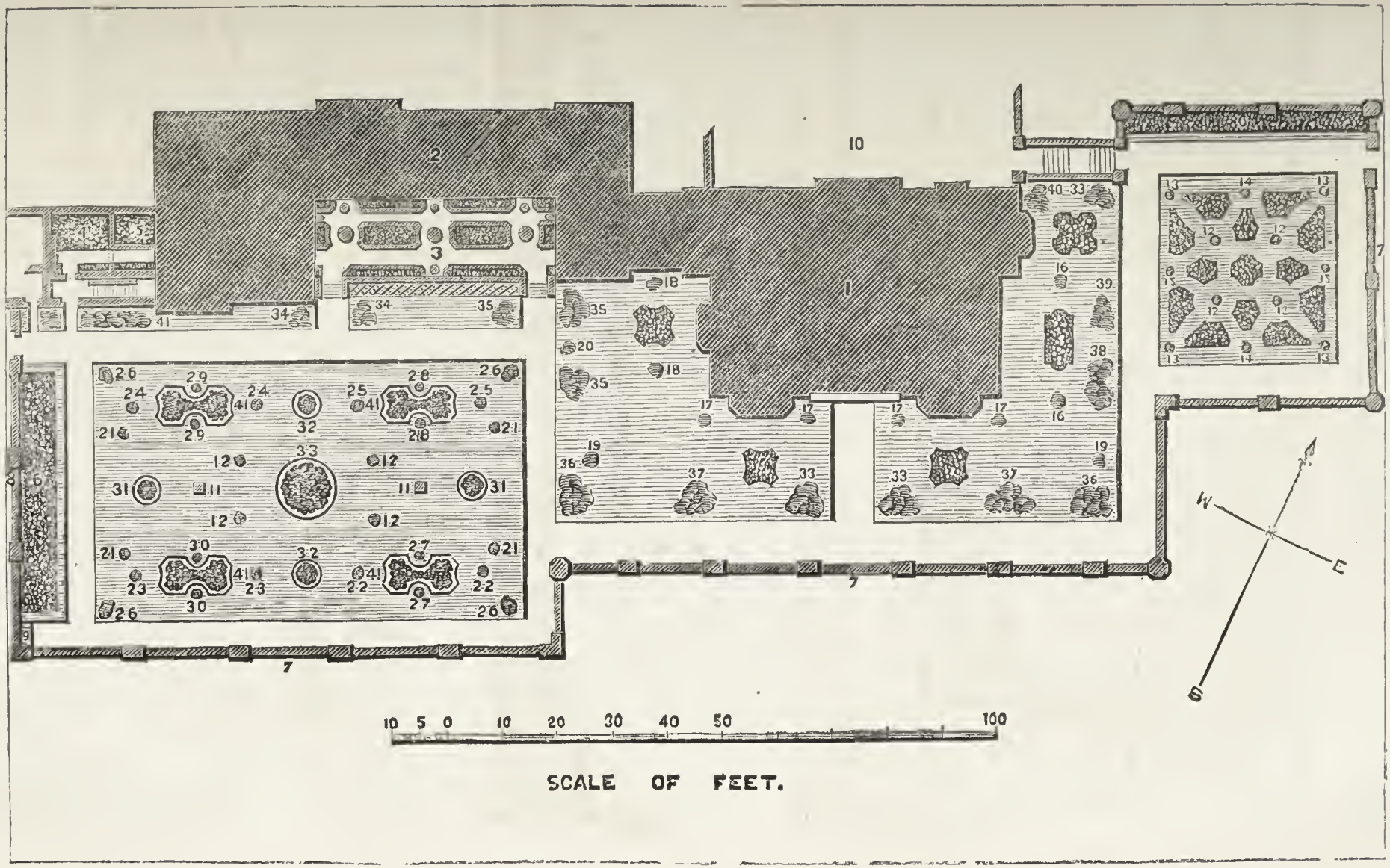


Fig. 129.

and mingle with the ornamental parapet wall. This wall is built partly on the sloping bank, and the plateau between it and the house is valued as being the only level piece of ground anywhere in the neighbourhood. A pleasant stream winds along the valley at the base of the bank, and a bare grassy hill rises abruptly from it on the other side. The object of the design was to produce such a combination of flowers and shrubs as would suffice to clothe and decorate the platform, without materially interfering with its size, or marring the picturesqueness of the outlying portions of the scene; while at the same time, it was sought to give such an amount of regularity and symmetry to the arrangement of the beds, as the artificial character of the terrace, and the nature of its circumscribing wall appeared to demand.

Each of the principal windows of the entertaining rooms of the house (which is in the Tudor style) has a flower-bed in front of it; the rooms lying on the east, south, and west sides. The offices (2) are to the west of the house, and they are partially concealed, while their effect in regard to grouping is improved, by a handsome conservatory, (3,) of which the plan contains a suggestion for the interior arrangement. It was proposed to divide the space into beds, edged with a neat kerb-stone, and broken by vases and specimen plants. And the grating along the front, on the outside, is for admitting air, which would pass over the heating pipes. At 4 and 5 are a small hot-house and propagating house, to assist in supplying the conservatory and flower-garden. The borders (6) are for select and rare flowers, and for receiving climbing plants, which would be trained against the higher walls behind them, that at 8 being about six feet high. The figures 7 indicate the course of a very superior perforated parapet wall, in the style of the house, and a stone seat, stopping the terrace walk, and yielding a view of the larger part of the garden, conservatory and house, is placed at 9.

An entrance-court, with retaining walls about four feet high around it, and having a steep bank clothed with patches of

heather and American plants round the outer sides, is partially shown at 10, and the approaches are from both the north-east and the west. This court, and the chief rooms of the house, are from eight to ten feet above the level of the terrace-garden; but there is a billiard-room and garden-door on the same level as the terrace.

On the east side of the house, where, from the contour of the shelving bank below, the terrace is contracted, and takes the shape of a large recess, is a detached flower-garden or parterre, bounded by walks, with a few specimen plants interspersed among the flower-beds. The figures of reference will sufficiently elucidate the remaining portions of the plan.

11. Large vases, or sculptured figures, on pedestals.
12. Standard Roses.
13. Irish Yews, 4 ft. high.
14. Fuchsias.
15. *Andromeda floribunda.*
16. Common Laurustinus.
17. ,, Arbutus.
18. Irish Yews, 5 ft. high.
19. *Araucaria imbricata.*
20. *Hydrangea hortensis.*
21. *Cedrus deodara.*
22. *Erica multiflora.*
23. *Rhododendron hirsutum.*
24. *Gaultheria shallon.*
25. Tamarisk-leaved Savin.
26. Clusters of Common Savin.
27. *Erica carnea.*
28. *Gaultheria procumbens.*
29. *Daphne cneorum.*
30. *Epigæa repens.*
31. Beds of Ghent Azaleas.
32. ,, Hybrid China Roses.
33. ,, good hybrid Rhododendrons.
34. ,, *Daphne pontica.*
35. ,, *Aucuba japonica.*
36. ,, Double Furze.
37. ,, Cream-coloured Broom.
38. ,, *Berberis aquifolium*, with a few of the dwarfer kinds of Berberry mixed.
39. ,, Helianthemums.
40. Cluster of Hodgins's Holly.
41. Beds of mixed evergreen and deciduous shrubs.

Cressbrook is not, perhaps, in the wildest part of Miller's Dale, and, from the narrowness of the valley, and the loftiness of the opposite hill, the view from it is limited. But its position is a really interesting one; and as the Dale is little known, in consequence of its only being accessible by a footpath, it may be well to hint that the lovers of the picturesque will find in it some very unique scenes; the rocks, especially, assuming a massiveness and a character quite peculiar to this locality.

Although the place of which a plan (fig. 130) is added does not strictly contain any architectural ornaments, beyond a proposed greenhouse, it is arranged so entirely according to the system of gardening which may be denominated architectural, that it will supply a fresh and distinct illustration of the subject. It belongs to P. S. Humberston, Esq., and is at Mollington, near Chester. My plan for re-arranging it was made in the beginning of 1856. The house, which is an English Gothic structure, will easily be distinguished on the engraving; and the carriage sweep and approach are represented as they will probably be made at some future period; the house standing about forty or fifty yards from a high road. The garden and the adjoining fields are tolerably level, except that, beyond the fence of the pleasure-grounds, the land slopes decidedly to the west. The landscape to the south includes a rather picturesque view of Chester, about a mile and a half distant, and the south-western and western views take in the whole range of the Flintshire and Denbighshire hills. From the scale of the plan, and the size of the page, some portions of the pleasure-grounds, the stables and stable yard, the farm-buildings, and the greater part of the kitchen-garden, are necessarily excluded; but these do not affect the general object of the illustration.

In the plan, the house-yard is at 1, and a smaller yard for coals and other conveniences at 2. The stables are at 3, with an archway through them from the carriage-drive to the stable-yard, 4. At 5, is a separate yard for farming purposes, poultry, pig-styes, &c., as Mr. Humberston farms his own land. A fruit-garden, which also serves as a supplementary kitchen or herb-garden, is placed at 6, the larger kitchen-garden being at 10. An ornamental greenhouse, which would happily finish one of the leading walks, is intended to be placed at 7; and there would be sheds (8) at the back of it, and a small garden-yard (9) for the gardener's use.

That which imparts most character and distinctiveness to the pleasure-grounds is the arrangement of the walks and shrubs.

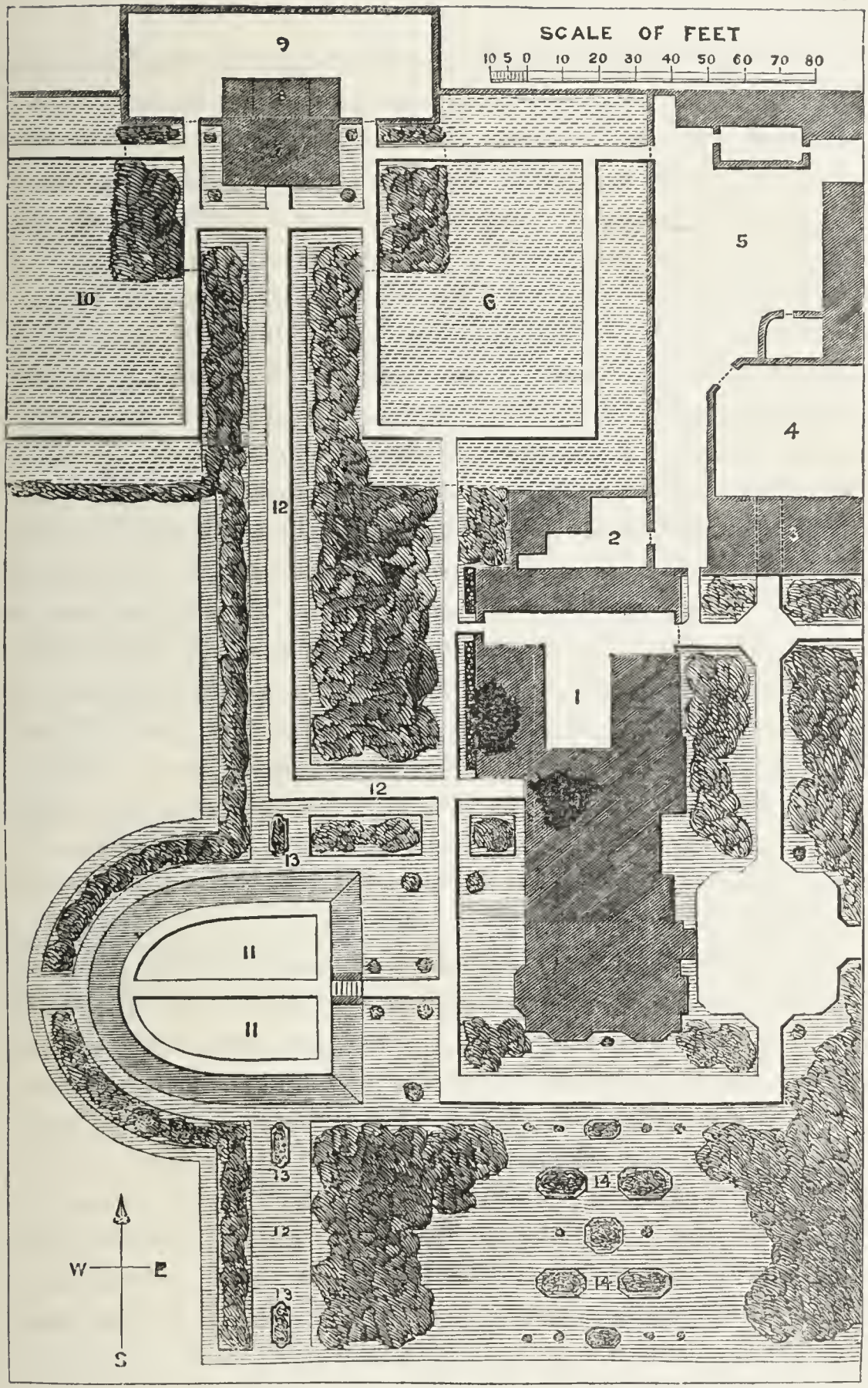

SCALE OF FEET
10 5 0 10 20 30 40 50 60 70 80
9
10
6
5
4
3
2
1
12
12
13
11
11
13
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13
14
14
W
E
S

Fig. 130

On the southern side of the house, the lawn is furnished with beds of dwarf evergreens, (14,) such as *Erica carnea*, *Rhododendrons ferrugineum* and *hirsutum*, *Gaultheria shallon*, &c., and there are specimens of similar plants; the whole being flanked and framed by plantations of evergreens, of which Rhododendrons form a principal ingredient. On the western side, the site of an old marl-pit (11) has been converted into a sunk flower-garden, which, being four feet below the lawn, is very much sheltered from the west winds. The flower-beds are separated by gravel walks, with box edgings. On the grass bank around this sunk garden, patches of Cotoneaster are occasionally planted, to mitigate its stiffness, and unite it better with the shrubs behind. The beds (13) in the centre of the vista (12) are filled with *Berberis aquifolium*, and have a single plant of *Andromeda floribunda* in the semicircular projection at each end. The sides of this vista, and of the walk (12) towards the greenhouse, as well as of the entire lawn on the western side of the house, are planted, as shown on the plan; the front row or edging on each side being *Berberis aquifolium*, with a line behind this, about three feet from the front, of alternate golden-blotched Hollies and Aucubas, at intervals of about ten feet, the rest of the borders being filled up with Rhododendrons. When the latter get high enough to afford some amount of shelter, (the north-west winds being rather severely felt here,) it is proposed to insert half-standard Roses, between the Hollies and Aucubas, and in the same line, to secure a little extra summer inflorescence. The entire pleasure-grounds are bounded by a light iron hurdle-fence; and the larger masses of plantation are filled with the usual admixture of shrubs and trees.

The last design I shall give in relation to this branch of inquiry is one made in 1853, for Messrs. R. and T. G. Frost, of Queen's Park, Chester. These gentlemen being brothers, and having only rather more than an acre of land between them, wisely determined to have their gardens laid out in unison; so that, although they are actually separated by a slight wire fence, and neither of them need be intruded upon by the other,

and none of the windows of the living rooms of either house look into those of their neighbour, yet the whole appears continuous, the lawns are connected, and the groups and single plants are so disposed that each occupant gets the benefit of

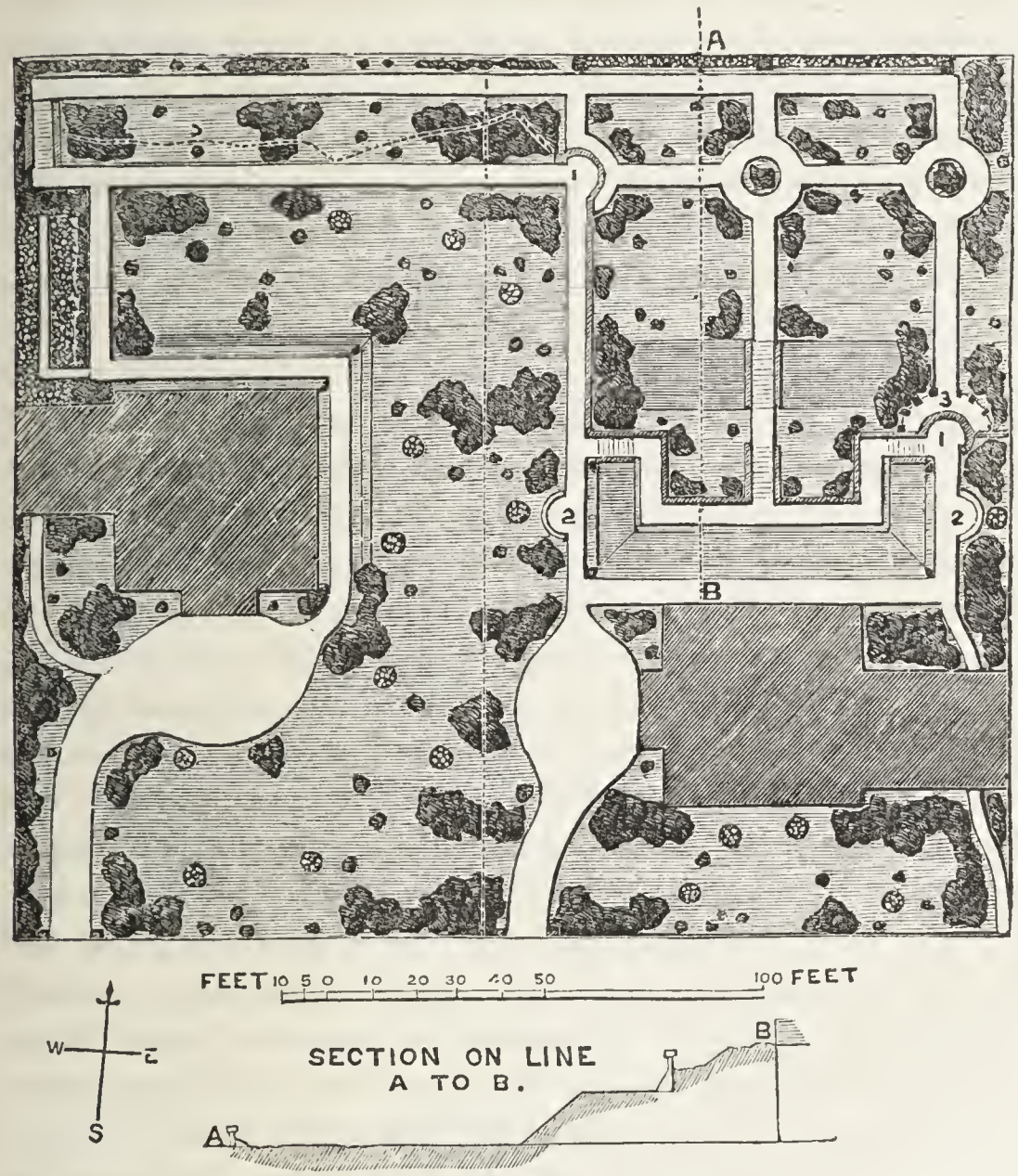


Fig. 131.

what the other has done. Latterly, (1858,) Mr. T. G. Frost, who owns the easternmost plot, has also purchased an additional half acre of land to the east of his present garden ; and this, as it nearly terminates the available land for building in that direction, will secure him against what neighbours may do in

the way of building, and give him some additional pleasure-grounds, and a sufficient space for a kitchen-garden in a part where it will not be seen from his house, and also supply him and his brother with land for erecting stables. Mr. Frost, senior, the father of these gentlemen, has likewise bought land for a house to the westward of the plots shown on the plan; and as he purposes arranging his ground so as to unite with what has already been done, the entire space, which will only slightly exceed two acres in extent, will probably present a remarkable (and certainly gratifying) example of what can be done in this way by the combined efforts of several members of a family.

In the gardens now under notice, the distinguishing points are their proximity to the river Dee, which flows immediately below them, on the north side, and the existence of an abrupt rocky face, of red sandstone, which is denoted by the dotted line (5) in the westernmost garden, and which has been worked out into a quarry, occupying the chief part of the northern side of the easternmost house. The site of this quarry has supplied the foundation of a terrace-garden, which, when the shrubs, ferns, and climbing plants about the walls and rocky banks have had a longer period for developing themselves, will doubtless become picturesque, and, as an adjunct to a suburban villa, really extraordinary.

Casting the eye generally over the plan, the difference of shading will show at once where grass banks are employed, and where walls are used. In two of the latter instances, rough walls have been thrown out in the form of bastions, (1,) from which separate views of the garden below and of the river are gained. The recesses (2) are, like the bastions, intended for seats, and the space (3) below one of the bastions was to be roofed over, and thatched with heather, as a summer-house. The border (4) is filled with choice Roses, and the wall along the northern boundary supplies an excellent means of growing the better sorts of climbers. On the face of the rocks round the sunk garden, and those on the line 5, places for ferns,

trailing plants, dwarf evergreens, and alpine plants, are abundantly provided; and the collection of these will gradually stamp a most interesting and delightful character upon the place. The section below the engraving, which is to the same scale as the plan,* shows the form of the ground on the line A to B; and reveals that the point A is about twenty feet below the base of the house. All the lower part of this garden is occupied with clumps of Rhododendrons, Azaleas, and other dwarf American plants, and small evergreen shrubs, and the circles in the walks are filled exclusively with Rhododendrons.

* In this section, contrary to the usual practice, the vertical and horizontal scales are alike.

CHAPTER III.

PARTICULAR OBJECTS.

Another step downwards towards what is practical has now to be made. Several peculiar and more definite objects, which could not with propriety be called general, because they apply to special cases and less common circumstances, have here to be discussed. And in thus travelling towards minuter matters, I cannot do better than begin with noticing the influence of *little* things on all questions of taste.

1. As most of the comforts, and all the elegancies and refinements of life, consist in attention to numerous small matters which are in themselves insignificant, but which, together, compose a beautiful and agreeable whole; so the expression and character of a garden will be cultivated and tasteful, or otherwise, according as its minor features are well arranged and well executed. It is surprising how much a few trifling objects or circumstances may do in the way of imparting tone to a place. There is comparatively little difference between the mode in which a first-rate artist and an inferior one would work up a picture consisting of the same elements; but in that little what a world of meaning and expression might be conveyed! In laying out a garden, too, where much the same general features have to be dealt with, how much alike, yet how very distinct, would be the products of an untutored and unskilful operator, and the creations of the studied, and the practised, and the delicately perceptive lover of art.

A lame or imperfect curve; an artificial or abrupt connexion of lines in reference to raised ground; deep and clumsy edgings

to walks; the arrangement of plants in rows in irregular gardening, or the occurrence of three conspicuous specimens nearly in a row upon a lawn, where a decided line is not sought; plants that should be in a row, at all out of the line; specimens not placed exactly in the middle of a circle, or planted with an inclination to one side where they ought to be upright; wavy lines in near and parallel association with such as are straight; unmeaning and sudden inequalities of surface in a lawn;—these are things which are of very slight moment, regarded individually, but of great and weighty influence upon the general character of a garden.

Where a pleasing and refined expression is aimed at, then, there must be no fancied superiority to little things, no neglect of the elegancies of finish, no inattention to the most delicate propriety. And the less perfect and effective a garden is, the more will it be necessary to consider and polish the most minute of its parts: for, while striking and extraordinary things may pass off a few deficiencies without exciting observation, such as are of an inferior and more common-place stamp will need all the aid they can derive from minor details to preserve them from the lowest mediocrity.

2. *Mounds and banks* are features with which a great deal may be accomplished in a garden, if they be properly treated. As frequently met with, they are the greatest possible eye-sores, altogether destitute of beauty, and having no visible relation to the general surface. They are commonly either long straight ridges or banks, such as a hedger would throw up, only with the sides softened away; or are mere lumps of earth, pretty nearly resembling compost or manure heaps.

The great point to be attempted in mounds is some degree of naturalness, and connexion with the other parts of the ground. They should not at once show that they have been put in their place by art, and solely for some purpose of convenience. But this they always will do when they rise suddenly from the ordinary level, and do not at all appear to belong to the rest of the ground. In nature, where swells and undulations of mere

earth occur, without any rocky constituents, the greatest possible softness and extenuation are perceptible in the lower lines, which blend with the surrounding land in the most gradual manner. And even with rocky hills, the contour lines are mostly gentle, except in a few rugged parts, and the base, by its natural formation, or by the constant accumulation of soil and fragments washed from above, is usually carried out with a gracefully prolonged sweep, till it blends with the hollows or plains.

To realise much of natural freedom, and still more of beauty, a raised bank or mound, (always excepting a terrace bank, of which I do not at all treat in this place,) should be varied in its ground outline, and have more or less undulation on its surface. A bank that is backed by a wall need be no exception, unless it is to be covered with grass, when it should be managed as a terrace. Hard and straight lines never look well in contact with flowing ones; but if the bank is to be planted, the wall will be hidden.

For the outlines of a mound or bank intended as the groundwork of a plantation, the directions given a few pages back, for shaping masses of plantation generally, will apply just as forcibly here. They should be bold in some parts, always free; adapt themselves to the form of walks, or the intended shape of a lawn, and to the objects for which they are made, becoming broader where large and ugly things have to be concealed, and narrower where they are less urgently wanted.

In shaping the outlines of any raised masses of earth, a correct and practised eye will be the safest guide. Nevertheless, it may be remarked that all the more prominent and higher points should also be the fullest, and the roundest, and the steepest, while the retiring parts can be scooped out and sloped back into a kind of hollow basin. This is the shape almost universally found on the face of natural hills, where fulness and precipitancy are the common attendants of the more forward projections, but are seldom or never seen in the recesses. The reverse of all this, in gardening, is among the worst features

that can be introduced. Concavity should be rigidly adhered to in all the receding portions of mounds.

That this description may be all the more forcible and useful, I introduce here a sketch, (fig. 132,) giving the ground outline

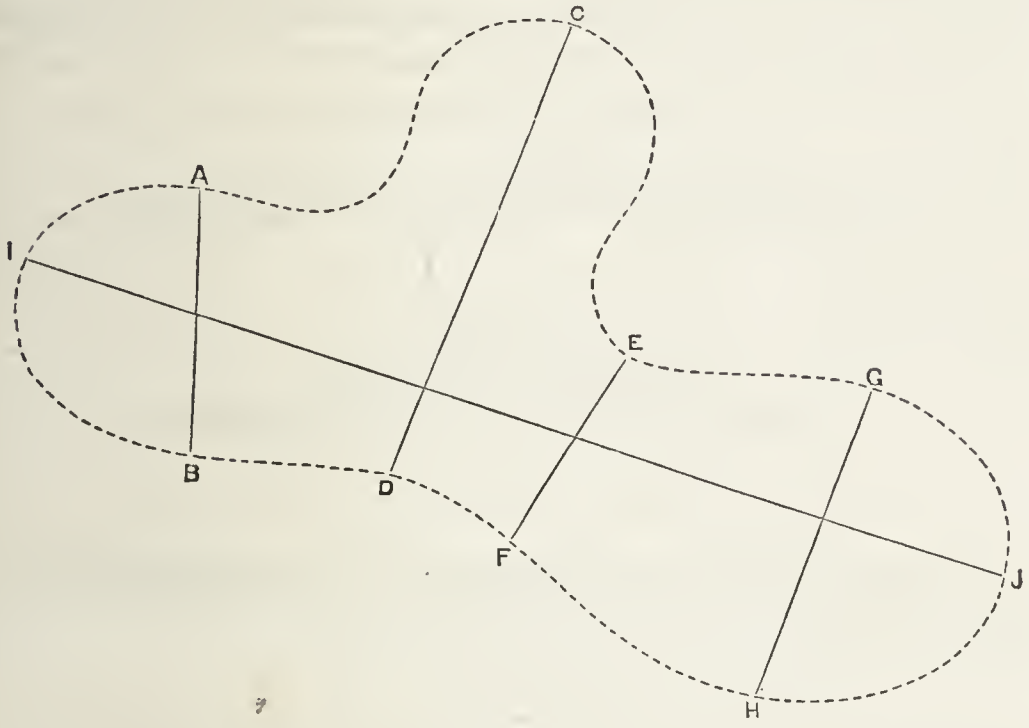


Fig. 132.

of a mound, with lines drawn across it to show the points at which the following sections are taken; the scale, both of the ground plan and the sections, (vertical as well as horizontal,) being thirty feet to an inch. By due attention to the letters on the outline sketch and on the sections, no difficulty can be experienced in connecting the two, and apprehending the peculiarities of line in the shaping.

Undulation of surface is as important in most mounds as freedom of outline, only this should be proportioned to the scale on which they are formed. Such mounds as can be at all fitly introduced into gardens, will, from their limited extent, admit of only very trifling undulations, or they will thereby become all the more artificial instead of natural, and be simply absurd. For a varied and irregular ground outline, however, consistency demands some little variation and play in the sur-

face line; and a bank that is slightly undulated will look much less formal and unnatural.

In conformity with the shaping of the ground line or face of

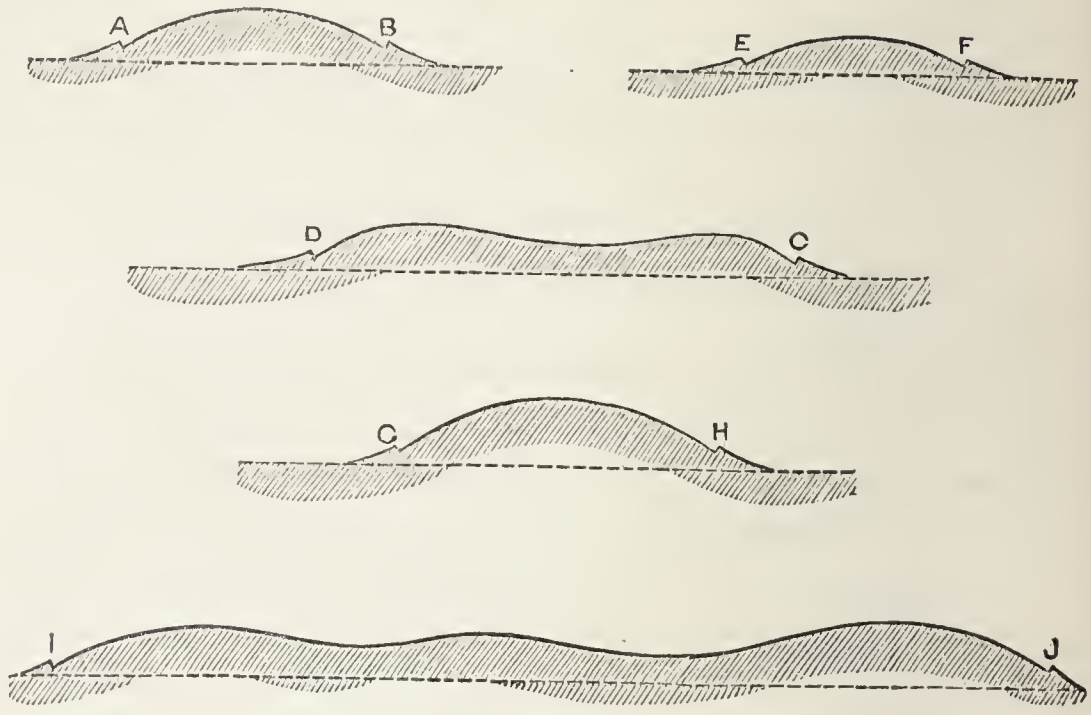


Fig. 133.

a bank, its retiring or narrowest parts should be the lowest, while the fullest parts are also the highest. And if, as is most proper and beautiful, a straight line drawn through the face of the bank, parallel with the back, or taking its general direction, would leave no two of the different swells or bays at *exactly* the same distance from it; so a similar horizontal line should show the like irregularity. Even two or three inches of difference in all the various hollows or elevations of surface will have a powerful effect in carrying off every kind of dulness, and imparting a graceful freedom. Should a bank be tolerably broad, there may be partial undulations across as well as along its surface in the wider parts. Then, the front swells should be made roundish, and fall away to hollows connected with the depressions in the narrower parts, rising again to a more flattened elevation towards the back. Or, for variety, the back part may be kept highest, and slope away into the same hollow

as before, treating the projecting front as a flattened arm of the general mass.

What I have thus described, in terms which might lead to the supposition that considerable variations of surface were contemplated, refers simply to such as can be compassed on a comparatively small bank, and on a scale of inches in change of height rather than feet. Nothing need be less beautiful because it is small; and the rules of taste embrace the least as well as the greatest things. Nor will there be a seeming pretension about the adaptation of such rules as this, in reference to the smallest mounds.

Perhaps the most influential characteristic of an artificial bank is its being well tailed out into the ground, and by a decided under curve. There can be no resemblance to nature without this. It gives the very crowning stroke of finish and grace. But as this point has been more than once previously insisted on, it does not demand further pressing.

Much of the success of any efforts to vary and undulate banks of earth, will turn upon the way in which they are planted, and the turf is brought up their faces. The boldest swells require to be as boldly planted; that is, with the tallest description of plants admissible. The smaller elevations and the hollows can be similarly treated; thus making the entire range a series of undulations on the surface of the plants, as well as that of the ground; the first corresponding in a great degree to the last. Along the fronts, also, the plants should come much lower down on the fuller parts, so as to increase the effect of their fulness; and any weeping specimens, or such as naturally send forward their branches in a more horizontal direction, should be placed here with the same object. In the hollows or bays, on the contrary, the planting should retire nearly to the upper surface of the mound, the turf, of course, following the line of planting, within a foot or two, in both cases. Grass may even be carried over the edge of the mound in some of the hollows, and so far across it as just to leave room for a few shrubs to cover the wall or fence that may happen

to be behind. Or, if there be nothing to conceal, some of the lowest hollows may have a glade of grass carried entirely across them, which will greatly relieve and lighten a lengthy range.

According to the several purposes for which mounds are used, should be their ordinary treatment. If for covering boundary fences, they ought to be almost entirely planted with taller or dwarf things, and also be continuous. Where they are placed between parallel walks, to separate them from each other, if they are of any length, several of their hollows can be turfed through, leaving a low specimen plant or two on the grass, irregularly, in one or two of them. They may also have more of undulation than those of the former class. If a mound be made to furnish a good view of the garden, or a prospect of the neighbouring country, from its summit, great height should never be attempted in a small place ; and it should, if possible, form part of a range, that it may not appear too conspicuous and unconnected. The breadth must constantly bear some proportion to the height, or it will seem glaringly artificial, and a mere conceit. Besides, it will be difficult to convey a walk to its summit, unless there is some breadth to wind around.

Such a mound as the last-named may be partially planted with close tufts or clusters of shrubs, to cover the walk, and shut in some parts of the view. A few low trees, more sparingly dotted about, will contribute to give it stability and character. The walk should, of course, be quite narrow, and may ascend by a zigzag route on one side only, or by curving round the entire face of the mound. It might appropriately be composed, in its steeper parts, of easy flights of rustic steps.

3. Among the *trees adapted to associate with different styles of buildings*, there are three distinct classes, easily recognisable by the particular shape their heads and branches assume. The first and largest group produces roundish and clustering heads, when their full growth is attained. The Oak, the Ash, and the Elm are familiar examples. Another set, much more thinly scattered, send out their branches horizontally throughout their whole height. The Cedar of Lebanon, the varieties of Fir, (*not*

Pine,) the common Yew less perfectly, the Larch, and the deciduous Cypress in its usual state, will illustrate this section; though the Scotch Fir, when quite old, is admirably flat-headed. The third tribe, which has very few members, consists of upright or fastigiate trees. The Lombardy Poplar is the commonest instance; though the upright Elm is another very good example. If such as have pointed or spiry heads be included, many of the second class will come within this also,—the Firs especially. Larch, and several round-headed trees, in their younger state, before the upper branches get dense and spreading, will give a pretty clear idea of spiry-topped trees.

Mr. Repton, in his "Sketches and Hints" on landscape gardening, lays it down as a general principle, that round-headed

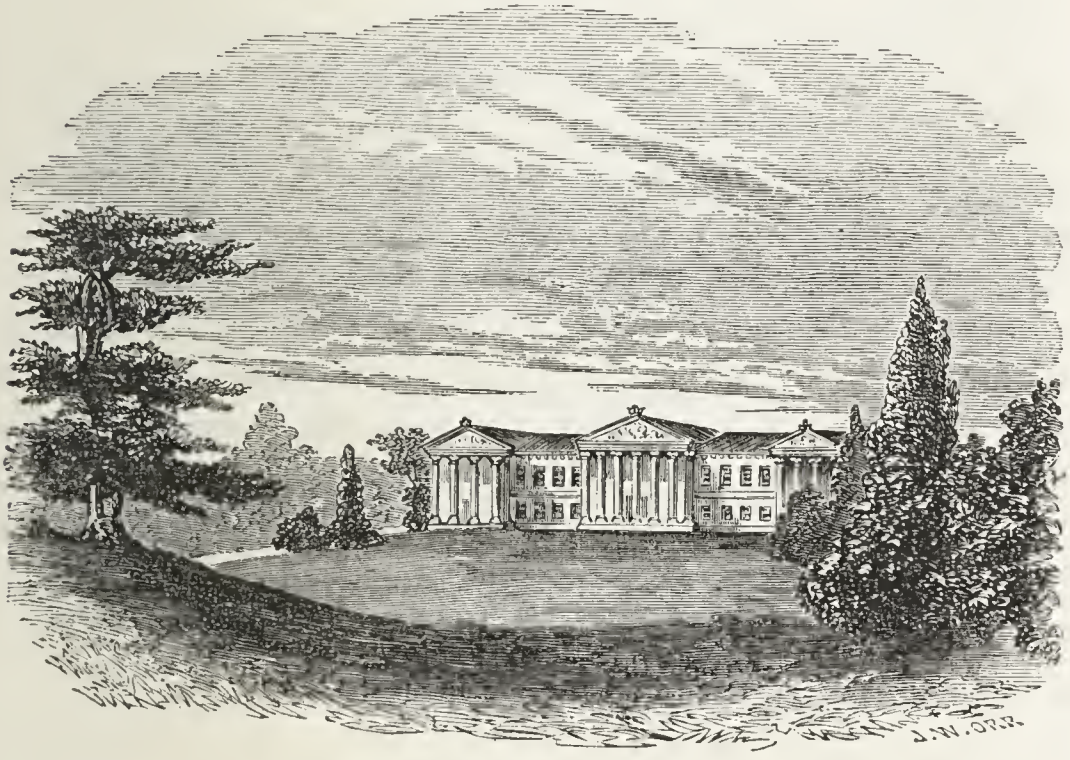


Fig. 134.

trees harmonise best with Gothic forms of architecture, and trees of spiry shape (fig. 134) with Grecian buildings; on the ground that the horizontal lines which prevail in the latter style, and the perpendicular in the former, are best exhibited and relieved by contrast with vegetable forms of an opposite

character. Without questioning the soundness of the rule, which appears quite unexceptionable, it may be doubted whether, in the case of Grecian and Italian structures, at least, the appropriateness of the Fir and Cypress tribe is not the result of association; as the Cedar of Lebanon, the branches of which are purely horizontal, is the most magnificent of all accompaniments for any variety of Grecian architecture, but is



Fig. 135.

not at all suited for either of the forms of Gothic. And so, perhaps, the old ancestral Elms and Oaks, in which many an English Gothic house is often embosomed, (fig. 135,) may, by the commonness and antiquity of the usage, have given a propriety to the employment of that kind of tree in relation to all similar edifices.

Still, if it be admitted that certain descriptions of trees throw

out and accord with the forms of certain architectural styles, it may, for aught that appears to the contrary, be fairly assumed that the use of those trees in such situations had its origin in their fitness, or supposed fitness, for the purpose; and that, though they may be peculiar to any given country in which the style of building to which they are now allied, preponderates, or has at some former period prevailed, that very style may have been founded on its adaptation to the natural characteristics of the country, trees not being among the least significant of these.

Possibly I may not be far wrong in accounting for the connexion, which has, somehow, sprung up between particular classes of trees and particular styles of buildings, by a reference to the character of the *leaves* rather than the distinctive lines of the branches or heads. Light, thin, and feathery leaves characterise *all* the plants that look best when in contact with the varied class of Grecian structures,—the heaviness (or rather massiveness) and regularity of Grecian forms demanding some such contrast and mitigation. Gothic buildings, on the other hand, already light and playful, full of variety, and abounding in small decorations, require more of the depth and breadth of foliage for which round-headed trees are conspicuous, to bring out their elegance, and impart, at the same time, a more substantial character.

Practically applying the subject, however, the very upright and the very horizontal forms of trees,—such as have spiry heads, and those of which the upper branches are nearly flat,—may occupy any desired position in the neighbourhood of Grecian, Roman, or Italian houses; while shrubs of similar (but chiefly upright) habits, and such as are pruned or trained into standards, with formal heads, will suit gardens laid out in any kindred style. In addition to those which have been named, I may note the Deodar Cedar, the *Araucaria imbricata*, and the Hemlock Spruce, with the Cypress tribe, and especially the Irish Yew, for gardens, as deserving of particular praise. Larch, Birch, Acacias, the purple Beech, (though principally for

its colour,) the fern-leaved Beech, the Turkey Oak, and the Lime, will further be suitable for the same style of erection.

On the principle above suggested, besides the numerous species of round-headed trees, of which the Sycamore for westerly districts may be specially singled out, and the Horse Chestnut and Spanish Chestnut for more inland counties, all the broader-leaved sorts of ornamental low trees and shrubs will be preferable for the immediate vicinity of Gothic houses. Portugal Laurels, common Laurels, different kinds of Magnolia, Ivy, Hollies, the Yew for its dark sombre colour, the Arbutus, Aucuba, &c., will all be to some extent harmonious. And commoner and less exotic plants may generally be brought closer to a Gothic house without injuring its effect, than they can be to any more classical structure. The latter seems to require associating with more foreign species. And the same remarks will hold good with respect to gardens treated in either the classic or irregular style. Rarer and more unfamiliar forms are required for formal gardens. Those in the flowing or English manner will be fitly supplied with a mixture of both common and valuable varieties.

Trees can, without impropriety as to appearance, be placed nearer to a Gothic then a Grecian house. Gothic architecture is rather improved by a frame-work of trees; Grecian only just tolerates them. With either style, however, the sudden dip of the building to connect with it a low wing, or the equally abrupt rise to form a tower, may often be softened with advantage by the introduction of a good and appropriate tree in the angle, if this does not cover any window or other detail of consequence. In the same way, a suitable lower plant or shrub in a deep angle of the building, or at a very bare corner of it, will sometimes divest it of a cold and naked appearance, and adorn rather than deface it. If one corner of a building stands higher above the level of the garden than the other, as will sometimes be the case on sloping land, it will particularly require help from a good large shrub or group at the corner that rises most out of the earth, to give it the requisite balance.

The high ends of buildings frequently demand some kind of plants to support them, and take off the hardness of their edges. No building should appear altogether naked and alone, but form a constituent part of a landscape. If the lines, therefore, be not duly carried down in the erection itself, and blended with those of the ground,—a thing which can very rarely be accomplished,—the effect of connexion should be attained by accompanying trees. Where a house is placed on a knoll, mound, or other kind of elevation, some such assistance becomes all the more essential. But the trees need not in all cases approach closely to the end of the building; as enough of union of lines and balance of parts may mostly be produced by placing them at a little distance from it.

No subject, perhaps, is less studied by landscape gardeners, or occasions more alarm in the mind of an architect, than the necessity that exists for assisting the effect of houses by the felicitous introduction around them of a few trees or shrubs at the right points. Without some such help, a house might almost as well be in a town as in the country; and the most artistic combination of parts will fail to satisfy a tasteful observer, unless there blend with the building, at certain intervals, larger or smaller patches of green foliage. Even a mansion of the highest and most classical kind will not be exempted from this rule; as any one may perceive who examines the principal or entrance front of what is probably the most magnificent pile of its class in this country—Blenheim. Unquestionably, the architect has done everything to vary and enrich the elevation, which is grand and palatial to the last degree; but for want of a little daring in the treatment of the entrance-court, so as to obtain such trees and shrubs as should, without marring the design, subdue the glare of the masonry, and mingle appropriately with its outlines, the entire effect, unless from some point in the park where the Beech trees of the latter can be brought into partial connexion with the palace, is cold, harsh, and intensely unsatisfactory.

The same remark (if I may venture to comment, for a

moment longer, on so truly noble and national a production) will apply to the bridge across the lake on the approach to Blenheim. Here the happy audacity which raised such a lofty and gigantic work, and which must have braved an immense amount of probable temporary criticism as to its height and size, with the far-seeing consciousness that nothing lower could ever form such a stand-point for exhibiting the mansion, park, and lake to advantage, while nothing smaller would fitly unite with the other grand features of the place; has had no seconder in the accompaniments to the bridge, so that its outlines remain, in many respects, rude and hard as at first, while a few evergreen trees and shrubs would speedily soften away and remedy all the defects, and cause the bridge to seem, as it were, to be *growing* out of the banks on either side.

It may possibly be a legitimate subject of doubt whether the yet more majestic residence of our Sovereign at Windsor, picturesque and princely as it is universally acknowledged to be, and deriving so much of artistic finish from the variety in the height and form of its towers, from the expansion of its dependent parts in the direction of the town, and from the trees (out of the tops of which it appears to rise) on the precipitous slope at its northern base, would not materially gain in interest and in pictorial power, if not in dignity, by the interfusion (so to speak) of a few venerable Elms or Oaks among its tamer parts, and about its abrupter corners; although it is admitted that a structure of such breadth and magnitude, crowning a rocky steep, actually *requires* the aid of trees less than almost any other kind of edifice or position that can be imagined.

4. To produce strong and striking effects in a garden, there must be not merely a tolerably varied collection of plants, well mixed up together, and disposed so as to give variety and contrast, but *groups of particular kinds* should be planted in prominent places, that occasional broader masses of a peculiar form or colour may be obtained. From three to six or even eight specimens of some showy kinds may thus be planted in an irregular group, at any jutting point in a bed, or on some swell

of a mound, and will create a very striking impression by their foliage or flowers. They should be placed near enough to each other to grow into a thicket, without injury to any of the plants, that only one dense mass of heads, and none of the individual stems may be seen, and that the effect may be more like what one immense specimen would yield.

This system of arrangement, combining the advantages of massing plants of one sort without any of its evils, is well worthy of being more freely pursued than it is at present. A group of pink or crimson Rhododendrons of one kind, that will bloom all at once; of *Berberis aquifolium*, for both flowers and fruit; of the red-flowering Currant, which is all the gayer for appearing so early; of Laburnums, the English and Scotch varieties being mixed; of common Lilacs; of the *Cydonia japonica*, with only about three plants; of yellow or mixed Azaleas; of any bright or dark-flowering sort of Rose; of *Daphne pontica*, for its form and scent; or even of common Dogwoods, which are particularly attractive in autumn, when the leaves begin to change colour, and during winter, when their blood-red branches have the effect of flowers at a distance, and are well-fitted for clothing small islands; of Tamarisk, overhanging the steep face of a mound; of Broom, in a more open part of an outside plantation; of Savin, Heath, or *Cotoneaster microphylla*, or *Gaultheria Shallon*, where a tuft of dwarf plants is wanted; and, not to multiply examples further, of any variegated, or pale green, or silvery-leaved variety that does not grow too large;—will add a novel and most inviting feature to a garden, and make it very conspicuous at particular seasons.

For the still lower tribe of plants, and even for annuals, the plan is fully as suitable. Every one is now aware what splendid displays are created by the various kinds of half-hardy plants with which gardens may be decorated in masses during summer. Some things, in fact, which would, when solitary, be almost contemptible, acquire a marked showiness if collected into a group. And many annuals, that are straggling and poor

as individual objects, become, in broad patches, (which is the best way of growing them,) highly ornamental and handsome.

5. When planted on the sunny side of a garden, or of any part thereof, trees (and shrubs more feebly, and for a shorter period) project a variety of *shadows*, which an artist would rightly esteem some of the most decided beauties of a landscape. Light and shade is what an architect of sound feeling will always aim to procure in the exterior of his building; and the plan that secures a due admixture of these will be most praised and admired, other things being equal. In a garden scene, too, although this is a matter very little considered, an immense deal of the beauty will depend upon the nice arrangement of parts to secure these.

Open bursts of sunshine are not more essential, and are generally less effective, than shadows in a landscape. It is during showery weather, when gloom and sunlight are continually succeeding each other, and Nature is shrouded in dulness one moment, but brilliantly illuminated the next,—when the outlines and motion of the clouds are faithfully pictured on the earth as they hurriedly sweep over hill and valley,—that beautiful scenery becomes far more lovely and pleasing. And there must be a compounding of the same elements of light and shade in a garden to give it its last finish.

It will, however, be chiefly on the west and south-west sides of a place that the shadows will be most interesting. The sun is too high in the heavens at midday to occasion any but the smallest shadows, and those only to the very tallest trees. It is towards evening, when the stillness and softness of the air, or the glory of the descending sun, invite to a closer communion with Nature, that shadows will be most conspicuous, and most rapidly changing. The lines or grouping of western and south-western plantations should be particularly arranged with reference to their shadows; that these may be varied, but pleasingly rounded, and softly mingled. And as the shade from everything becomes exaggerated in its dimensions the lower the sun descends, there will be the more necessity that the upper lines

of the plantations under notice shall be gentle, elegant, and finished; while the plants should rarely be very large, or their shade will cover the whole garden towards evening, and lose its effect. If the full light of the sinking sun can be let in uninterruptedly through two or three openings on to the lawn, the result will be a more chequered, and therefore a more beautiful one. There may be a large amount of pleasure drawn from this source by a devoted student.

Other sides of a place, though of less consequence in regard to shadows, will not be unproductive of them. On the south margin, it must be a pretty high tree that will produce any very manifest effect; and large trees can be *very* little tolerated in that quarter. More than two or three, at distant intervals, would be decidedly undesirable. Further east, a little may be done; but it must be set about cautiously, for fear of creating injurious shade. All the specimens and groups on a lawn will, at some period of the day, give forth partial shadows, and this will be one of the advantages of varying their outlines and arrangement. As a series of only little patches of light and shade would be wearisome and distressing to the eye, this shows the necessity of having a good open glade of lawn, entirely free from plants, in another and vivid light.

6. To furnish the means of growing to perfection the very charming tribe of *climbing plants*, beyond the mode of training them to poles, there will occasionally be places in a garden where a small covered way, formed of wooden or wire trellis, can be erected, and rendered both ornamental in itself and fitted for supporting a few choice Roses, &c. Such an object may either be attached to the front of a wall, and be open only at one side, having a close roof; when it will be a good means of disguising a blank wall, and, if attached to the house at one end, will make a dry and agreeable winter promenade. Or it may be in the shape of an arch, trellised all over, and capable of sustaining plants on its entire surface. As a connecting link between the pleasure-grounds and the kitchen-garden, or from the general garden into any retired rosery, or flower-garden, or

other separate part; or even over one of the common walks, where the shrubs close in upon it on either side, and it will not be seen from the house; an arch of this kind will be very useful and pleasing. Wire is the most durable and wood the most effective material for composing it, and can be worked into any shape. It will possess more style if, in addition to the simple arch, it assume, without heaviness or intricacy, some rather architectural form, in accordance with the character of the house.

Anything in the form of a verandah, or an external corridor put in the recess of a house, would furnish another means of growing the better sorts of climbers; and would likewise, especially in very hilly or picturesque localities, or with reference to any house that partakes of a cottage character, or that would admit of such an accessory, assist materially in improving the outline, and in creating effective masses of shadow. If made sufficiently lofty, too, such verandahs need not at all interfere with the admission of light to the windows of the house; and, in summer, when the climbers would be in fuller foliage and more diffuse in their growth, the little extra shade they would occasion would be grateful rather than annoying.

For the centre of a rosery or secluded flower-garden, or in the middle or at one corner of any flower-garden that does not immediately adjoin the house, or at the end of a straight walk in some situations, a small ornamental wire temple, for training climbers upon, and supplying a summer arbour, will sometimes be a very pretty and pleasant feature in a garden. It should, however, be chaste in design, and not at all elaborately decorated; being rather of a good general shape than ornate in the details of the pattern. Bottle-shaped wire frames, with a recurved rim; those with the figure of a flat vase, having the rim also turned down; pillars made of open wire, with a proper capital; the more common umbrella-shaped wire stands; wire *baskets*, either with or without stands and handles; and a multitude of other suitable and elegant forms in which wire can be worked, will be very interesting accompaniments to a flower-garden, or decorations to a lawn, when covered with some rapid-

growing summer-climbers. Whatever figure may be selected, however, for the frame, it will always exhibit climbers better if its upper edge be curved outwards and downwards, that some of the shoots of the plants may curl over, and dangle gracefully in the air.

7. Lest the occurrence of a number of empty beds on a lawn or in a flower-garden, where the system of massing summer plants is adopted, should impart to a place a bare and desolate aspect during winter, a store of the *lower kinds of evergreens should be kept in pots*, and plunged in some part of the kitchen-garden, or in any reserved corner through the summer, to be transferred to the flower-beds directly their gayer furniture has been cleared away in autumn. Such a plan is less troublesome than it appears to be; for if the plants be kept constantly in pots, summer and winter, and merely be plunged in the ground; a simple re-potting once a year, with an occasional watering in only the very driest summer weather, will be all the attention they want for three or four years, when they will require renewing by propagation.

The fittest kinds for the office will be several dwarf Heaths, particularly the *Erica carnea*, *Cotoneaster microphylla*, *Berberis aquifolium*, *Menziesia polifolia*, *Andromeda floribunda*, *Pernettya mucronata*, *Arctostaphylos uva-ursi*, *Gaultheria Shallon*, *G. procumbens*, *Ledum buxifolium*, *Rhododendrons ferrugineum* and *hirsutum*, the common trailing Savin, the tamarisk-leaved Savin, Sun Roses, and the varieties of the minor Periwinkle. By a judicious choice and variation of these, putting one sort only to a bed, some amount of verdure and liveliness will be produced during winter, at a cost of labour and materials which are entirely insignificant in comparison with the effect realised. The intermixture of a few beds of variegated Ivy, or variegated Periwinkle or Savin, or even the variegated Hollies, (especially the prickly,) variegated Yew, and Aucuba, kept dwarf, would increase the variety. The plants should be potted in rather a poor soil, lest they grow too luxuriant, and send their roots too far beyond the pots.

8. Beneath trees and shrubs which are so dense or create such a *thick shade that grass will not live*, and has to be renewed every year, a simple and convenient plan of carpeting the ground is to plant it with patches of Periwinkles, English and Irish Ivy, and *Hypericum calycinum*. Bare earth, which does not even produce weeds, and on which, in consequence of the number and strength of the roots from trees, a sufficient undergrowth of shrubs cannot be obtained, has an exceedingly cold and poor appearance in some parts of a garden, and tends to make a place look smaller. Irish Ivy and the larger Periwinkles form a rich and luxuriant carpet in such places; while a few masses of the other kinds mentioned will cause a pleasing change, especially at some seasons of the year. But these dwarfer sorts of undergrowth are principally adapted for such plantations as are nearer the outside of a place, and those which may run along the sides of a shrubbery-walk in a field; and they must be well-watered for a year or two after planting.

9. Where *hedge-rows* are employed as a boundary-fence, or are used inside a wall or paling to conceal it from view, their ordinary unsightliness and hardness of line may be very greatly relieved by a little attention to pruning, and by fronting them here and there with a few scattered bushes of the same or other kinds. In assuming that a hedge is unsightly, however, I would not be misunderstood. When perfectly developed and furnished, and nicely trimmed, a good hedge is rather a beautiful than an ugly thing in itself; but, as I have before alleged, no description of fence conveys an agreeable idea; and one that is formal becomes all the more distinct, setting a conspicuous limitation to a place, and interfering with, or cutting off, the landscape beyond. The more effectually a boundary line is disguised and got rid of, therefore, the greater latitude of dimensions will be attained. But a hedge, when it is seen for any length of its line, is quite fatal to such indefiniteness.

One way of dressing a hedge so as to destroy its regularity of line, is, after it has become sufficiently strong and sturdy, to prune out individual branches only, and not cut it to a uniform

height. Several of the plants may, in places, have their heads individually cut down, without destroying the smaller spray; while in other parts, at unequal intervals, only one, two, or three heads need be cut off. By carrying out this plan with the utmost irregularity, and letting some of the bushes grow up more wildly, a ragged, broken, and more natural-looking line may be produced; and this is particularly important where, in the case of a high hedge, it rises above the line of the horizon, or stands across a view that is obtained into the open country.

But, however tastefully a hedge may be cut, its ground line will still remain a straight one; and, to vary this, a few tufts of bushes, such as common Thorns or Hollies, may be scattered at different distances, and in different numbers, along its front, as in fig. 136, and never be pruned at all. Of course such



Fig. 136.

plants should be put only where the hedge behind them has been left comparatively unpruned, and not opposite the pruned parts. In this manner, by the exercise of a little judgment in disposing and diversifying the groups, the harsh line of a hedge may be nearly hidden; and a wall or close paling, where there is no hedge, might be similarly darkened and concealed by the same means, taking care to prune down the plants partially and irregularly at points where, after they acquire their full size, they would intercept the view. The propriety of using common Thorns and common Hollies jointly for this purpose will be seen when it is remembered that they are both indigenous plants, and both grow naturally into irregular and picturesque shapes, and both, when quite established, are sturdy and prickly enough to deter cattle from attacking them.

One of the chief advantages of the plan is, that though the

plants thus used will require protection from cattle till they have thoroughly grown, they may subsequently be left entirely unprotected. For varying hedges, or hiding other fences that are at some distance from the house, the common Furze may now and then be used with good effect, as it is free-growing, of a natural appearance, does not reach a great size, and is an evergreen. In contrast with Thorns, it will work in beautifully, and resists cattle particularly well.

10. New plantations will often call for a greater or less amount of *temporary shelter*, as they may happen to be in any degree exposed, or as the plants in them may want what is usually styled "nursing." In some districts, as along the whole of our north-western coast, where gales laden with saline matter are so baneful to the progress of young trees, a few coarse and rapid growing kinds, towering above the mass of the plantation, will catch and break the power of the breeze, and, if in foliage, preserve the lower and better sorts wholly unharmed. Several species of Poplar and Willow are found to be the most valuable of such nurses; and their mean appearance may be well endured for a time, in consideration of their services; but they should be gradually cut out as they become less needed, and entirely destroyed as soon as they have thoroughly done their work.

Poplars, Larch, Wych-elm, and Scotch-fir, will, with a few others, be useful in more inland places, when scattered among the better kinds temporarily, to give them a good start. An ornamental tree or plant, so far from being injured by having rather near and common neighbours for three or four years, is thereby aided in making an energetic and more speedy growth; and if the nurses are not placed too close to the permanent plants, and are kept within due bounds, they will assuredly be beneficial in helping forward the plantation, and can be taken up or cut out at any time.

Exactly the same principle will apply to shrubs, among the best of which Privet, common Laurel, common Holly, common Broom, &c., may be found of the greatest use in encouraging them onwards for a few years; though greater care will be

requisite here to hinder the inferior things from trespassing on their more aristocratic companions, otherwise they may do them irreparable mischief.

In those parts of the country where the prevalence of particular winds at certain seasons renders special shelter for newly-planted shrubs indispensable, this should be afforded on the like basis to that previously recommended for general protection. Light and air must not be excluded. And the materials of shelter should be placed on one or two sides only, shifting them about as the wind may come on to blow injuriously from any quarter. Such materials, also, as are partially open, and not perfectly impervious, will be preferable, as staying, and not merely turning the violence of the wind. Large Fir or Pine branches stuck in the ground at a short distance from the plants to be protected, or hurdles interlaced with the same, or with reeds, strong rushes, furze, or laths, and placed about a yard from the plants, will afford enough of shelter to them without diminishing their hardihood. If necessary, the same kind of screen can be renewed in succeeding years.

11. *Edgings for walks* may be exceedingly various; but there are very few indeed that will give lasting satisfaction. Grass is almost the only one that can be altogether commended for pleasure gardens; and it is one which, if carefully laid, and diligently kept, will be sure to please, for it has a good colour, smoothness, regularity, durableness when not under trees, and harmony with both the architectural and the vegetable constituents of a garden. It furnishes, likewise, the best ground-tint for setting off the colours of flowers, as in a flower-garden. As an edging, it should invariably be flat, and at an equal height (not more than half-an-inch) above the surface of the walk at its margin, with about an inch or even two in depth along the inner line, next the bed or border, to allow for the washing down of the soil towards it. It must not be too narrow, or it will be difficult to keep cut, and the sides will be likely to crumble away.

Box edgings are troublesome, liable to great irregularities,

apt to harbour insects, and suitable merely for quaint figures and old-fashioned geometrical designs. They are the proper accompaniments of parterres and small flower-gardens that are laid out with numerous narrow gravel walks; though near the house, in a truly architectural garden, neatly dressed stone edgings will be still better. Rougher stone, bricks, thick slates, and tiles may make strong and durable edgings for kitchen-gardens. Thrift edgings, in connexion with cottages, are very pretty when perfect. They want replanting, however, every three years, and parts of them frequently perish, leaving the ugliest gaps, where they have been long grown in the same spot, though the plants should be ever so punctually divided and re-set. The dwarf Gentian, (*Gentiana acaulis*,) if planted in double rows, sometimes, in soil that suits it, makes a neat edging. Heaths, also, particularly the common Lyng (*Calluna vulgaris*) may, when promptly trimmed, produce an excellent edging for a heath garden, or bed of American plants. The smaller Periwinkle, kept in due limits, is useful as an edging under trees; as is the common Ivy. *Arctostaphylos uva-ursi* will be appropriate in the same position as Heaths, and many varieties of Rock and Sun Rose, though a little too straggling, will supply a novel and consistent edging to a border in which masses of stone and rock plants are freely mingled. The *Cotoneaster microphylla* is likewise suitable, whether on level ground, or among rocks, and will bear a great deal of trimming.

The most valuable requisites in an edging are evenness, diminutiveness or capability of being regularly trimmed, quietness of appearance or harmony with whatever is behind it, and permanence. In each of these respects, grass will, in nearly all circumstances, except in the kitchen garden, have the advantage. Where it is least in character is immediately alongside of any rocky surface. There, the common Heath, undressed, would be most expressive and characteristic.

Of late years, it has become the fashion, in many cases, to put *edgings to beds*, whether these be filled with dwarf shrubs or with flowers. In respect of beds arranged formally, and occu-

pied with dwarf shrubs, as in regular winter gardens, or in peculiar positions on lawns, (see, for example, the beds marked 14 in fig. 130,) edgings of some dwarfer shrub than the one employed in the centre of each, may help to define the beds more clearly, to impart an additional air of neatness, and to secure greater contrast and variety.

For flower-beds, again, the same practice, where a plant of a dwarfer and compacter habit is used as the edging, may be equally suitable; and if a decided change of colour be thus introduced, the effect may become even brilliant. But the system requires to be pursued with judgment and caution, and in reference more to individual beds or small groups than to a regular flower-garden.

A degree of quaintness, and an appearance of antiquity, are sometimes attained by surrounding large flower beds on lawns with an edging of some shrub or tree, and keeping this duly clipped. I have even seen the common Oak and the Turkey Oak thus applied, and kept at the height of about nine inches, presenting a dense mass of leaves in the summer season. With the ordinary materials for a hedge,—Box, Yew, &c.,—or with Ivy, the larger variety of variegated Periwinkle, Cotoneaster, Lyng, &c., the formation of an edging of this sort would be by no means difficult; though its value appears to me to be at least doubtful.

Ornamental wire edgings, of various forms, but generally with the rim curved outwards, are occasionally serviceable in the case of large flower beds, as they may be made the vehicle for displaying several pretty summer climbers that could not in any other way be conveniently placed upon a lawn. The varieties of Maurandya, Lophospermum, Tropæolum, and twining Convolvulus, may be instanced as examples of this class.

And it may not be out of place to mention here that an edging to flower beds composed of rough blocks of larch or oak, not denuded of the bark, will, if sparingly adopted, answer a most important purpose, by lifting up certain of the beds, and thus giving greater elevation and distinctness to the plants in

them, besides divesting a parterre or a group of everything in the shape of flatness and sameness. Such beds may be raised one, two, or even three feet above the others, according to the precise circumstances of each case, and the blocks surrounding them may be vertical, or (as is better) may slope outwards, and may have flowering plants of trailing habits, or simple climbers, dangling irregularly over the sides in summer.

CHAPTER IV.

SPECIAL DEPARTMENTS.

If a place be analysed, and separated into its constituent elements, it will be seen to consist not only of a number of general and particular objects, but to comprise at least a few individual departments that have features of their own, and demand peculiar treatment. Should any of these not be very important, in point of extent, much of what is lacking in dimensions may be made up and compensated by extreme attention to the disposal and regulation of every part, that if there be no palpable merit there may be perfect freedom from fault.

1. To make anything of a *park*, *field*, or *paddock*,* it must be managed simply as if it were a park, on however diminutive a scale. Its size will not materially affect the question of design; for the largest field or park would only contain similar features, much more boldly carried out.

In the arrangement and furnishing of a park, the same principles are to be observed as in the treatment of a garden, only in a much rougher and bolder way. There should be breadth of glades, with planting chiefly at the margins, disposed in masses or groups, with openings between, and fronted by occasional single specimens. Bareness and baldness will be as faulty as on a lawn. The attempt to save a few yards of ground for pasture, at the expense of all richness of clothing or variety of aspect, will be but a short-sighted policy.

Around the sides of parks or paddocks, any smaller planta-

* I use the word *paddock* as descriptive of a *small field*, attached to the garden and in view from the house, and not of a mere enclosure for receiving horses, deer, or other animals.

tions may be composed of a coarser and commoner description of plants than those used in the garden, and evergreens need not be so abundant. The common Holly, Yew, and Box will be the most appropriate of these, and Thorns of various kinds can be freely intermingled, especially the common one, as a sort of undergrowth. Such plantations should always be pretty dense, with a lower growth of the commoner shrubs, to give richness, massiveness, and depth.

Very dressy or very rare and exotic plants will be entirely out of character as specimens in a park. Ornamental trees that are not conspicuously peculiar may be admitted, though not liberally; and scarcely at all, if they flower much. White-blooming Thorns will be very suitable; but not scarlet ones, unless in the close neighbourhood of the garden, and double-blossomed ones on no account. Shrubs will be wholly improper on the grass, except groups of common Hollies, where they will almost adjoin a plantation, and such bushes as the common Hawthorn. Bushes, indeed, where there is any extent of park land, will be invaluable, as they will break it up better into glades, and destroy the monotony which trees alone are apt to produce, on account of the latter being browsed by animals to the height of several feet from the ground. By way of contributing additional furniture, too, patches of Furze or Broom, on rising slopes at some distance from the house, will often prove most effective; and wild heather or fern may, in similar places, be permitted to grow, so as to remove everything like excessive smoothness and tameness. The common Juniper, where it is indigenous, in chalky districts, will sometimes also spring up in broken tufts about a park, and may, with careful weeding out, be rendered highly ornamental.

Where bushes exist, moreover, in a park, they should on no account be trimmed at the base, which would assimilate them too much to trees; but their branches should be allowed to spread freely down to the ground, that the eye, in glancing over a series of glades, may have to travel round the bushes, and that thus a more varied and inviting range of views may be

offered from different points. Bushes are sometimes very useful, also, when sparingly scattered about groups of trees, in carrying their outlines better to the ground, and softening away everything like abruptness or want of pliancy.

The kinds of ornamental tree that are most admissible into a park are the purple Beech, the red-flowered Horse Chestnut, the Scarlet Oak, the deciduous Cypress, (where the ground is at all moist,) the mountain Ash, the common Whitebeam, and the snowy Mespilus. Laburnums might be added at the outer edges of other groups. And, among evergreens, the evergreen Oak, (*Quercus Ilex*,) and all the commoner species of the Pine and Fir tribe, will be entirely in place. The Scotch Fir and the Austrian Pine are particularly worthy of use; the first of these, when it becomes old, making the most splendid and diversified groups. The Cedar of Lebanon, too, and the Deodar Cedar, will promote an expression of dignity and refinement; and the *Pinus excelsa*, and *Abies Douglasii*, will make very noble specimens.

To form and plant a park effectively, requires almost greater care and attention than designing a garden; inasmuch as the trees used are of a grander character than the plants employed in a garden, and, if placed improperly, become more offensive and obstructive. An error into which the unpractised commonly fall is in making the whole *spotty*, by the too liberal insertion of single trees, or by needless interruptions to the breadth and continuity of glades. The glades are of the very last importance, and should, from the house, the drive, and the chief walks in the pleasure grounds, be extremely unmistakeable and decided, although their edges must, like those of the glades in the garden, be most irregularly furnished. Of course, the glades in the pleasure grounds and those in the park should unite, and continue expanding in the latter till they reach the boundary, where, by means of a low fence, or of only small bushes, they must be carried forward into the more remote distance.

Single trees in a park, however beautiful they may be as

individual specimens, ought not to be very freely multiplied, and should rather, as a rule, attach themselves, as off-shoots, to clumps and groups, than stand entirely alone. It is masses of trees, varying in number from two to twelve or fifteen, and exhibiting the most irregular arrangements and combinations, that are chiefly suitable for parks. And, as the lower branches are generally eaten off by cattle, the disposition of the stems or trunks often enters materially into the character of the grouping. Occasionally, seven or eight trees of the same kind, (as the Weeping Birch) planted near to each other, though at varying distances, will, when the heads are thrust out by the expansion of the interior trees, cause the stems to become crooked, and to assume the most picturesque outlines. And such a group would have the happiest effect on the edge of a rough slope, or on comparatively broken ground.

In shaping the land, too, while a certain amount of smoothness and ease are desirable in the ground lines where they approximate to a garden, a greater degree of roughness and irregularity should be preferred towards the outer boundaries of the park, thus assisting to render the transition from the garden to the land beyond as gradual and as gentle as possible.

It is principally of consequence to regard a park as a link between the dressed parts of a garden and the wilder and freer characteristics of nature. In its furniture, therefore, it should assimilate to the garden about the parts where they unite, and with the more general features of the country towards its outer edges. It must by no means be a detached and isolated thing. Nothing in Nature is so. The plantations at the bottom of the garden may decidedly run into those of the park or field, and be extended into it as far as comports with obtaining proper views from the house.

Indeed, the garden and the mere field can be yet further united by the employment of a shrubbery-walk round the whole or a portion of the latter. Notwithstanding the charge of affectation so freely imputed to walks of this kind, because they skirt the actual boundary of a small place, it must be averred

that they are very useful in affording exercise within the private domain, and in presenting the garden, house, and exterior country in more varied aspects. In relation to a large park even, a walk may often appropriately be carried for some distance along one or more of its sides, or be directed through some of its woods, especially where any picturesque natural elements, such as rocks, broken ground, or steep banks exist, or where the woods adjoin and furnish a sheet of ornamental water.

A *shrubbery walk* should be, in all respects, below those of the garden in point of art. The curves should be less studied, the margins slightly rougher, and the material of an inferior and less polished kind. The keeping, also, should be decidedly less perfect; the dress and finish of the garden being quite undesirable here. As much shade and shelter as possible should be attained in such a walk; but it must not be without open parts, for sunshine and views. Here and there a seat may be placed for rest, or for enjoying a prospect, and clusters of common Roses, or particularly sweet-scented flowers, or even patches of Strawberry plants, may occasionally be put in to attract persons to use it. Fruit trees may often be used in its plantations for the same purpose. Of course, like the garden walks, it should break away from the boundary fence, as freely and irregularly as the space will permit; and it is by no means necessary that the plantation be continuous, as the walk may pass out into the open field or park in a few parts for variety.

Advantage should be taken of any peculiarities in shrubbery walks that may be favourable to the cultivation of particular tribes of plants, that the walk may by such means be rendered more interesting. Indeed, a walk of this description, where the locality allows, may be made into a small *arboretum*, in so far as one or more families of plants is concerned, except that the specimens should not all stand apart and alone, but be dispersed through the fronts of the ordinary plantations, and now and then brought together into groups. A very pleasing collection of the best Coniferous plants, including Cypresses, Junipers,

and their allies, or of such a highly useful and delightful genus as the Holly, or of Rhododendrons, or of American plants generally, might in this way be accommodated; and would at once stamp a character of novelty on the part containing them.

It might frequently happen in such a walk, too, that a well-contrived little episode, such as would be yielded by converting a small dell or hollow into a rockery or an American garden, could be easily accomplished. Or a pond for the use of the more elegant aquatic birds, or for the growth of rare water plants, might be brought into notice. Or a spot by the side of a shrubbery walk might be selected where a patch might be devoted to wild natural vegetation, in which Briars, Brambles, Thorns, Honeysuckles, Clematis, and other picturesque indigenous plants, could be allowed to assume their native luxuriance, and tangle together in unrestrained profusion.

In any case, the sides of the shrubbery walk, and the ground beneath its plantations, can always be appropriated to the growth of such British flowers as Violets, Snowdrops, Squills, Ficaria, Primroses, Lychnis, Wood Anemones, and other showy or early-flowering species, which can readily be induced to carpet the ground in sufficient masses to render their effect conspicuous and even striking. Ferns, in all their elegant variety, may also sometimes find a congenial home by the sides of streams, or in sheltered dingles, or on shelving banks, that are brought within the range of the shrubbery walk.

To enliven a park or a paddock, and give life and motion to a home scene, sheep and cows may be freely admitted. Sheep of the larger and better breeds are always the most quiet, and crop the grass most evenly, and are less disposed to injure shrubs and trees; such as have been reared in hilly or poor districts being exceedingly wild and objectionable. Perhaps the Alderney breed of cows will be the most beautiful and appropriate in a small place. Horses and colts are particularly mischievous where they can reach the branches of trees, and should therefore generally be kept out. Deer are similarly inclined to damage trees, and,

when they are admitted, will always require extra fencing to keep them from young trees, and to prevent them from straying.

Another element of liveliness in a park, and one which generally becomes an object of attraction to its possessor, is a *rookery*. To an attentive observer, there is a wonderful amount of beauty in the motion of rooks as they sail gracefully about in the air on a calm evening, or appear to grow excited with the turbulence of the elements as they flit across the vision against a stormy background of sky. But a rookery should never be very near to the house, as the noise of the birds is only pleasing when subdued by distance. Nor should it be in a wood that is traversed by walks; for the ground beneath their nests is kept in a state of constant litter by the dead twigs which they break so freely from the trees.

From the limited size of these pages, it is obviously impossible to illustrate the treatment of parks of any magnitude. But two or three designs, embodying some of the more essential constituents, may now be given. The first I shall present—necessarily on a very small scale—is a plan of the grounds, and what may be called the home pasture, of an entirely new place which I arranged for Charles Longman, Esq., in 1854–5. It is named Shendish, and is between Hemel Hempstead and King's Langley, in Hertfordshire. The house and homestead have been erected on the summit of a hill, where there was an excellent platform for the purpose, and from whence the ground descends, in a convex form, gently at first, but afterwards more abruptly, till it falls into a valley on all sides. Unhappily, the estate had been sadly denuded of trees by former owners, and a good deal of planting has therefore become requisite. The position, however, commands an extensive variety of wooded undulations, both in the middle distance and the distance; and the great desideratum was therefore to create, within and in the neighbourhood of the pleasure gardens, a suitable and sufficient foreground.

The engraving (fig. 137) will evince pretty clearly the way in which this has been accomplished. The house is approached

from the north-east by a constantly ascending drive of about half a mile in length, which, after crossing the London and

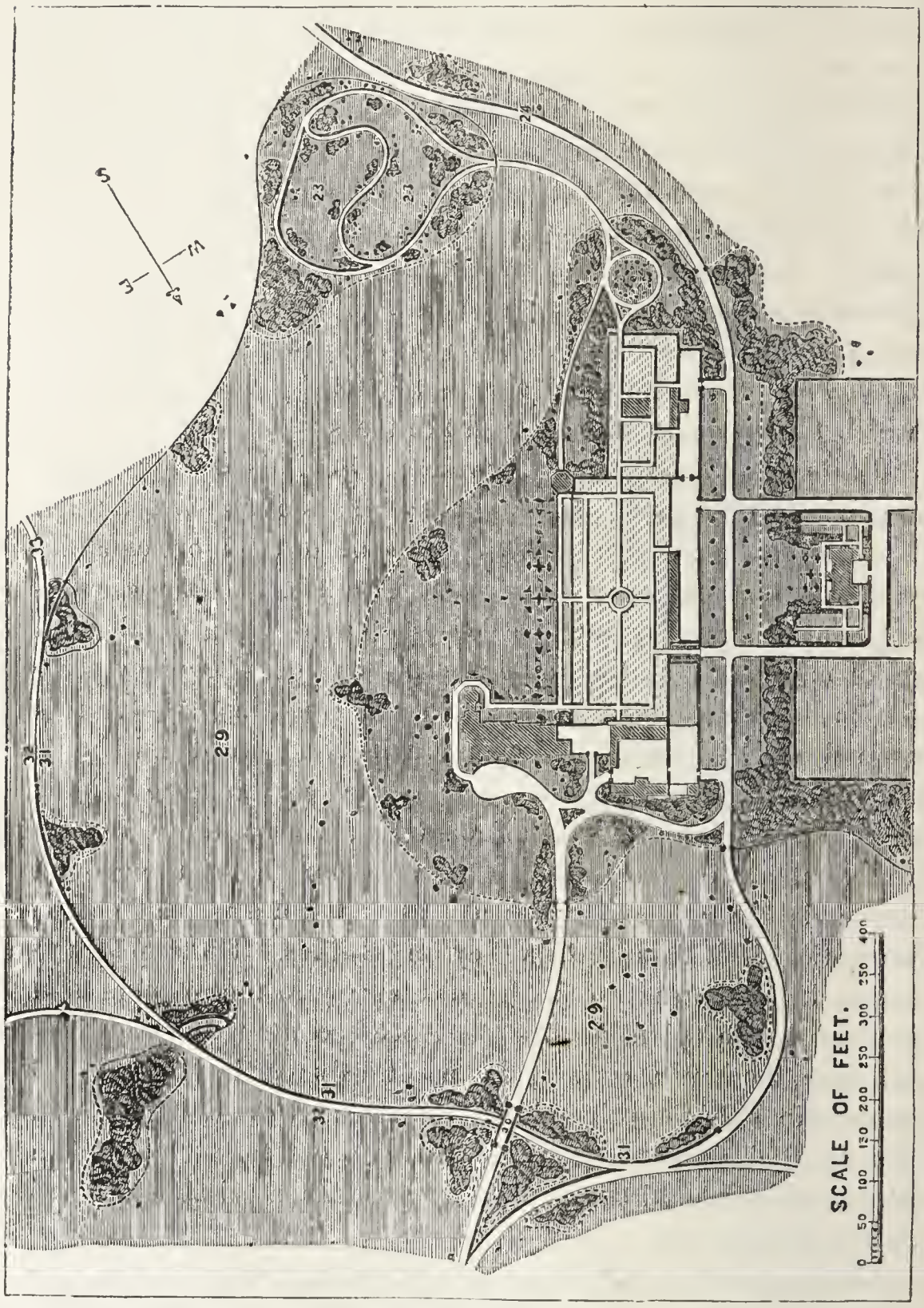


Fig. 137.

North Western Railway by a characteristic bridge which is now (1858) being re-erected, winds up a natural hollow, with the undulating slopes of the park on either side, till it passes over a sunk public footpath by another appropriate bridge, (30,) and enters what I have termed the home pasture, (29,) traversing which it soon after reaches the enclosed pleasure grounds, and thus arrives at the house, stables, &c., a branch to the west previously separating from it, and skirting the home pasture on its way to the farm buildings. There is a subordinate drive, from the opposite direction, (24,) which conducts to the house by way of the farm road, and which is chiefly used for farming objects.

As the neighbourhood of the house and the gardens will be further represented and described on a subsequent page, I will confine my notice at present to the home pasture. This is an area of about twenty acres, and is detached or fenced off from the rest of the place, partly for grazing purposes, but mainly because it is bounded to the north and east by a public footpath, and has arable land beyond it to the south-east and south-west. The footpath, which comes from a north-westerly direction, formerly crossed the middle of what is now the home pasture, in a line which would be nearly due south. There being two branches to the path, however, as seen by the two parts figured 33, it was easy to divert it into the line 32; and by sinking it five feet, and putting a wall (31) on the side next the home pasture, a capital sunk fence has been obtained for the latter, and the persons using the footpath are not observed from the house. The ground being well sloped away from the path, too, on the outer side, it is open and cheerful, and, being well drained and formed, is really a boon to the public as compared with an ordinary field path.

Public footpaths are so often an intrusion upon a property, and, in the general estimation, so much destroy its privacy when they pass near the house, that it may be useful to urge the advantage of sinking them in the way here described, and to mention the process by which alone they can be diverted.

The law relating to them and to roads requires that any proposed alteration should be rendered "nearer and more commodious." Due notice having been posted about the parish, the magistrates of the district, in session, will always, if the above conditions are complied with, and the residents in the parish raise no objection, grant an order for the desired deviation. But where the improvement in the line or in the character of the path is unquestionable, and no other proprietor's interests are compromised, a change of line can usually be effected without any legal process.

In the example now given, the sunk wall is formed of flints, which are abundant on the property; and it has a moulded brick coping. It batters about a foot from the base to the top. The extent to which it is carried is shown by the thick lines, and blocks, to represent piers, by which they are terminated. And it gradually becomes shallower as it reaches these points, a strained wire fence being carried from thence round the rest of the home pasture, the plantations, and the pleasure grounds.

On the west side of the carriage-drive, and between it and the farm road, the larger dots represent a cluster of old Elm trees; and there are some old Sycamores and Elms to the east of the drive, near the figures 29. All the other plantations and groups are new, and associate with those in the pleasure-grounds

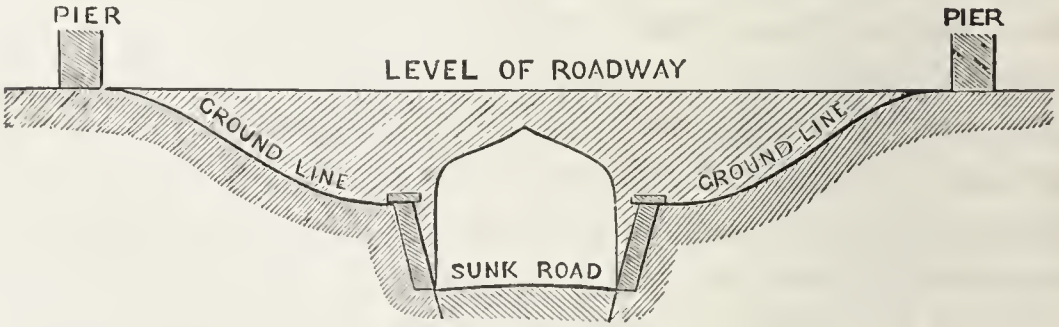


Fig. 138.

to compose a series of openings, through which the best views of the country are obtained from the house. In one of the plantations near the sunk wall, north-eastwards from the house,

the thick curved lines point to a bridle road between the home-pasture and the foot-path. The section (fig. 138) also represents the way in which the foot-path passes under the carriage-drive at 30, the path being sunk additionally at this point, and rendered wider, so that, if necessary, a cart may be taken beneath the viaduct.

At 23, the existence of an old chalk-pit is made to conduce to the variety in the place, by carrying a walk to it from the pleasure-grounds, and extending this walk around and across the excavation. In the latter case, the lines of walk will be more broken and irregular than it was possible to show on the plan; and the whole will be made the medium of displaying rugged masses of natural vegetation, of which the wild Clematis (common here) will be a conspicuous feature.

A great deal of earthwork has been executed, both in the pleasure-grounds and the home-pasture, by reducing in some parts and raising in others, to assimilate the general form of the land to that which is beyond, and produce an easy but positive convexity of shape, without any undulations or dips. From the conformation of the surrounding country, this arrangement became a matter of artistic necessity, without which the whole would have appeared trifling and artificial.

Fig. 139 is the plan of a small place, of about three acres, at Roby, near Liverpool, belonging to Edward Astley, Esq. It was laid out by me in 1854, and the house (1) was erected from the designs of Mr. E. Christian, of London. The latter is an English Gothic structure, built of undressed stone. There is a small kitchen-court at 2, the stable-yard at 3, the stables, &c., at 4, and a path from these last to the field, for cows or horses, (which require to be led,) at 5. A conservatory is placed at 6, and from this point there are steps down to the level of the kitchen-garden, (9,) a hothouse (7) and a garden-yard (8) being on this lower level, while a tool-shed and potting-shed are arranged beneath the conservatory.

The ground falls rapidly away from the house to the south-west and south-east, this being effected by a natural slope; and

at 10 a decided hollow occurs, which, from its sheltered position, and from being within the range of some of the principal house-



Fig. 139.

windows, is reserved for mixed flower-beds and beds of dwarf evergreens, with an octagonal basin for water and for a fountain.

The main reason for introducing this plan here, however, is to exhibit the treatment of a small field, (11,) with a walk round it; the intention being to furnish the field sufficiently, and yet not to encumber it with planting.

From the nature of the site, the views from a little east of south to a little east of south-west are the only open ones that can be had; and it is needful partially to screen off the kitchen-garden, and to fill the south corner of the field with planting, that straight lines and angles, which are out of harmony in a field, and diminish its apparent size, may be duly excluded. The other clumps and specimens are inserted to create additional glades, to diminish the previous bareness, and to aid in composing a proper foreground.

There is an old Ash tree in the centre of the circle opposite the entrance-porch of the house, and an Oak on the lawn nearly opposite the walk from the garden-door on the south-west side. Another old Oak tree occurs in the middle of the circular walk at the front of the kitchen-garden, and a similar one behind the curve in the wall at the back of the kitchen-garden. For all other explanations, the plan itself will probably suffice.

As exemplifying at once the mode of arranging a small park and an extensive and highly diversified shrubbery-walk, fig. 140 is now added. It is the plan of Underscar, near Keswick, Cumberland, which contains about twenty-four acres, and is the property of William Oxley, Esq. It lies immediately at the base of Skiddaw, and in one of those great natural recesses of the mountain which often form a peculiarly sheltered and eligible site for a residence. Skiddaw itself rises precipitously to the north and north-east; and a large projecting arm (Latrigg) extends round the eastern side; while Dodd Fell, another arm of Skiddaw, stretches forward to the north-west. The place is therefore open only to the south-east, and from that to the westerly points, these points including a magnificent prospect of Derwentwater, with all its surrounding mountains, a peep of the Helvellyn range, Lowdore waterfall, Borrowdale, Scawfell

Pike, the vale of Newlands, a small portion of Bassenthwaite Lake, and a very pleasing view of the town of Keswick, distant about a mile and a half. In addition to this, the woods and



Fig. 140.

park-like fields around Ormathwaite Hall join on to the property just below it, the Hall itself being quite hidden by trees. The

chief slope of the land, too, is to the south-west, towards Derwentwater, which lies about two miles from the spot. And some idea of the commanding character of the site may be given from the fact that the rise in the ground from the south corner of the land to the position of the house is more than 150 feet.

Although no description can adequately represent the great variety of undulation in the surface of the land, it may be stated, generally, that besides the rapid descent to the south-west, there are three considerable depressions or valleys also running towards the same quarter, and the carriage-drive winds up one of these in such a way as to secure a moderate gradient, and to keep out of sight from the best windows of the house. Another (and by far the most characteristic) of these hollows carries a beautiful little mountain-stream partly through the place and partly along its southern margin, all the lower portion, from the point where it touches the boundary, being overhung by a picturesque wood belonging to the adjoining property.

No situation could possibly furnish a more charming opportunity for making a shrubbery-walk, than the dingle by the sides of such a stream. Its natural beauty alone invests it with considerable attractions; and, with the aid which art can render, it may be made doubly interesting. In the present case, the pleasure-grounds proper are bounded by the stream, and a walk crosses it, and passes round the eastern side of the place through an elevated plantation, in which the Pine and Fir tribes are freely used, and where there are many rare specimens. It then traverses a piece of open pasture, and enters another enclosure, where there is a small orchard, from thence descending a steep wooded bank, by rustic steps, and studded with rocks and roots, till it rejoins another walk from the pleasure-grounds. It afterwards pursues a winding course down the valley, now approaching and following the stream, and now sweeping away from it around masses of plantation, and finally having exit from the place at the south corner, in

the direction of Keswick. By the use of rocks, roots, and appropriate plants in many parts of the rugged banks, and by a profusion of Rhododendrons, Hollies, and other evergreens, a constant change of picturesque scenes is attained, and the whole is materially aided by Ivy, Ferns, climbing Roses, Honeysuckles, and wild plants. There are three small rustic bridges over the stream, too, in the course of the walk, and a narrow branch (not shown on the plan) breaks away from the main walk where the latter diverges farthest from the hollow, and, straggling along the side of the water, in a deep dell, emerges again at a lower point. On the whole, although the plan can give but a very meagre notion of the perpetual play and liveliness of character in this part of the place, the shrubbery-walk here may be regarded as expressing pretty nearly my *beau ideal* of what a walk of that description should be.

To return to the arrangement of the field, (into which, however, the plantations by the shrubbery-walk conspicuously enter, being only separated by a slender wire fence,) it will be perceived that the place is partly bounded, on two sides, by a public road; but, as Mr. Oxley's land extends beyond the road at several points, the planting is so contrived as to assist in uniting the outside fields with the principal enclosure, and the fences (which are hedges) will be kept low, in order still further to aid this object. The house, gardens, and homestead, are put at the upper portion of the land, that the latter may appear larger in the front of them, that a greater elevation, and consequently a superior prospect may be obtained, that a back road to the house and offices may be conveniently made, and because this part of the place fortunately supplies the most available platform for all domestic purposes.

A plan of the gardens and grounds, showing the relative position of their various departments on a larger scale, will appear in another part. (See fig. 189.) The principal entrance is placed opposite the lower field, where it is well supported by some existing Oaks. From the comparative shortness of the drive, the extremely rural character of the district, and the fact

that the road to Keswick is almost a private one, I have been happy to omit an entrance-lodge, which would have broken up the park-like appearance, and the seeming connexion with the adjoining property, from the house, and would have been quite incongruous. A plantation to the north of the entrance, however, serves to mask the outside road from the drive, and to shut out the narrow strip of opposite land which does not belong to the place.

The upper plantation in the northernmost field, which would appear, on the plan, to want placing at the extreme north corner, has its propriety and necessity, on the land, by being situated on a very elevated swell, the ground sloping away from it to the north with great rapidity, so that the northern boundary is quite out of sight. This plantation plays an important part in the general landscape also, as seen from a distance, there being nothing but bare pasture-land or fell behind it.

2. A *flower-garden*, if there be any, or flower-beds where there is no regular garden for low flowers, should be situated on the warmest and most private side of the house, and fronting the drawing-room windows. Or the flowers may be placed in a sheltered and sunny corner of the pleasure-grounds, where a wall at the back will keep them warm by protecting them, and reflecting the sun's heat, as well as make them more secluded, and furnish the means of growing tender climbers.

The beds of a flower-garden should be symmetrical, and fit nicely into each other. All elaborate figures and scrolls are generally undesirable, as they tend to multiply work, and cannot be so effectively planted. Beds of simple shape, in which no very acute angles occur, will be the easiest to keep in order, and will exhibit a good arrangement of plants best. Flower-beds ought never to be large, or it will be inconvenient to attend to them; nor should the openings between them be very narrow, lest they become inaccessible, or the plants in each bed be insufficiently separated from those in the others. Grass, evenly laid, in tolerably broad strips, constitutes the most effective

division between flower-beds, as it sets off the colours of flowers best, and gives greater continuousness, unity, and breadth to the whole. Gravel, with box or stone edgings to the beds, will not be unsuitable for some styles of flower-garden, especially where the beds are large, or complex, or intended to be filled with mixed plants.

When the beds of a flower-garden are separated by grass, they may be furnished with masses of flowers of one colour. And this arrangement will, in general, be more striking, and more consonant with Grecian and Italian architecture. Beds of mixed flowers will better suit the irregular shapes of purely English gardening, and English Gothic buildings. The more formal styles appear to demand, for consistency, a similarly formal arrangement, and a more brilliant but less variegated display of colour.

In a small flower-garden, laid down with grass, the gravel walks should be but few. They may either surround it entirely, or pass along only two of its sides, or be down the centre merely. Or, if somewhat larger, it may have all these combined, and one across the middle also. A circular bed in the centre, or an architectural basin for water, will generally produce a good effect. And a few standard Roses, placed about judiciously in small circular plots, will enliven and vary it in summer; while some specimen evergreens, such as choice Rhododendrons and Irish Yews, similarly disposed, will be equally useful during winter.

Flower-gardens may, by a happy distribution of the beds, be adapted to almost any given shape. But regular figures, such as squares, circles, parallelograms, or ovals, can be much more pleasingly and readily filled up. A perfectly flat surface is likewise far preferable for them; and if they slope at all, it should decidedly be away from the house, building, or wall by which they are accompanied. If placed on the opposite side of a hollow or depression in the lawn, however, whether natural or artificial, their being on a slightly ascending slope would be an advantage, as it would exhibit them better. They will be

very fit and elegant appendages to a detached green-house, or a small range of ornamental plant-houses, in a retired part of the garden.

It should ever be borne in mind that the primary object of a flower-garden is for *displaying flowers*, and that, while some degree of harmony between its general outline or the form of its beds and the style of the contiguous house is essential, no amount of attention to these will atone for the neglect of the more important consideration. In particular, nothing can justify the subordination of every floral element to the exhibition of a mere pattern, however ingenious or tasteful it may be in itself. For a *flower-garden*, like all other art-like creations, should invariably *be* what it *professes* to be.

On the other hand, flower-beds ought never to be scattered, as it were, broadcast over a lawn, without any connexion, or any dependence upon each other. However sparingly they may be employed, (unless in the case of simple circles, which are seldom out of place, or of a few running beds by the side of a walk,) they should always fall into some regular figure. And though the variety of shapes which individual beds may be made to assume is really endless, these should, as a rule, be such only as can be struck out with a line or a pair of garden-compasses, and not be dependent on the correctness of eye in a workman. Hence, long vermicular or slug-like beds, or those with a number of irregular arms or lobes, or such as aim at representing a heart, a crown, an animal, a family crest, the initials or letters of a name, or any similar device, may have a semblance of quaintness, or may gratify personal vanity or affection, but take a very low place in the scale of art, or are altogether out of its range, and often savour of affectation or caprice.

One of the simplest and most elementary forms of flower-plot is a mere group of beds, occupying the centre or other part of a lawn. Fig. 141 represents an extremely plain arrangement of this description, and was sketched for a narrow oblong lawn in a suburban garden, the house being at the northern *end* of

the plot. The only advantage of the plan is that the beds are



Fig. 141.

well adapted for receiving and exhibiting flowers, and that, like the garden in which they are placed, they are wholly without

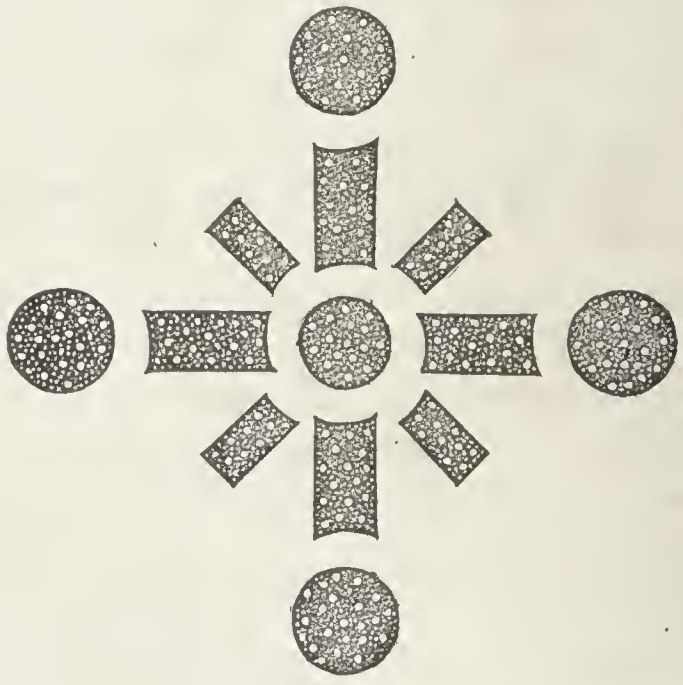


Fig. 142.

pretension. Fig. 142 is equally simple and unpretending, but

the beds are more artistically disposed. Like the preceding

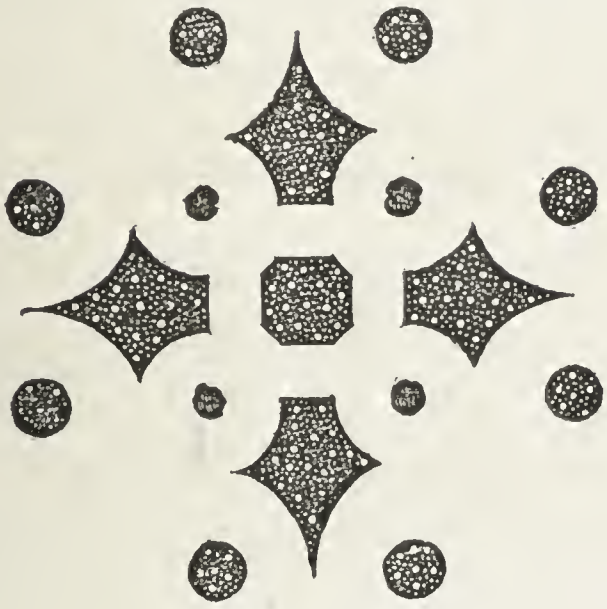


Fig. 143.

sketch, it is fitted for almost any style of house. And it will

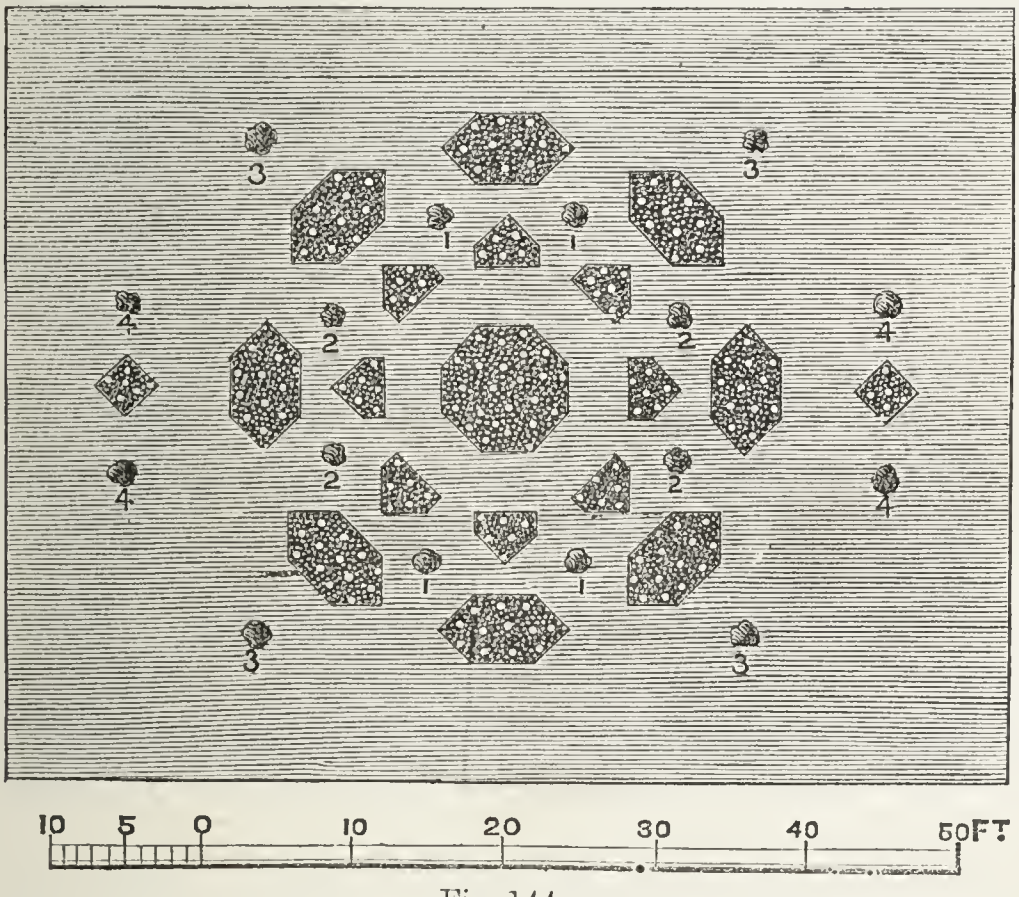


Fig. 144.

be observed in these and all the following plans that special

provision is made, in the varying sizes of the beds, for the accommodation of plants of different natural heights and habits. The group, fig. 143, belongs more exclusively to the Gothic style, and is placed, in duplicate, on a flat grass plateau in front of an early English residence. It differs further from the two

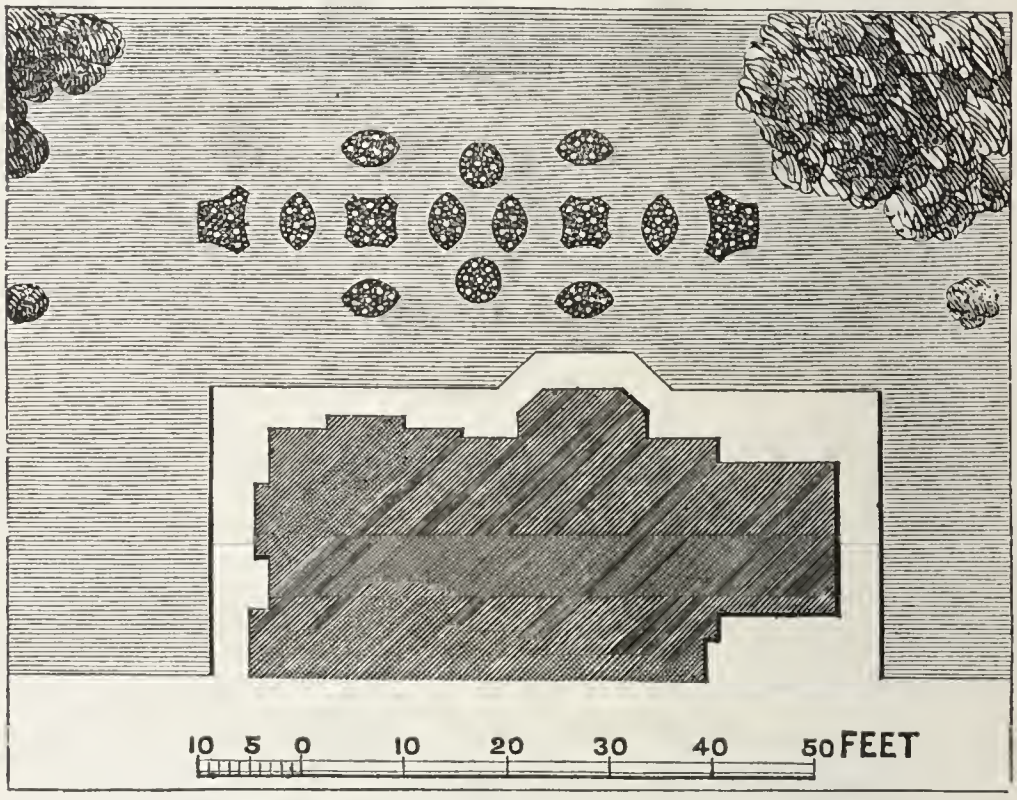


Fig. 145.

foregoing ones in having four dwarf evergreen specimens inserted among its beds. Probably the sharp terminal point of each of the four larger beds might be cut off advantageously, with an inward curve.

A still higher stage of design is reached in fig. 144, which constitutes the flower-plot in front of a Gothic house belonging to George Whitley, Esq., at Bromborough, Cheshire, and stands on an open lawn. Of the specimen plants, which are here more liberally inserted, 1 is *Erica multiflora*, 2 *Andromeda floribunda*, (an invaluable plant, and one which I frequently select for this purpose,) 3 are hybrid Rhododendrons, and 4 hardy Fuchsias. The figs. 145 and 146 are for groups on two sides of a Gothic

house at Mossley Hill, Aigburth, near Liverpool, occupied by W. Oxley, Esq. The one (145) is on a flat terrace platform, in front of the drawing-room windows, and the other is connected with the conservatory, which forms the projection on the right-hand side of the house in fig. 145. Both these designs are suitable for their respective situations, or for any similar

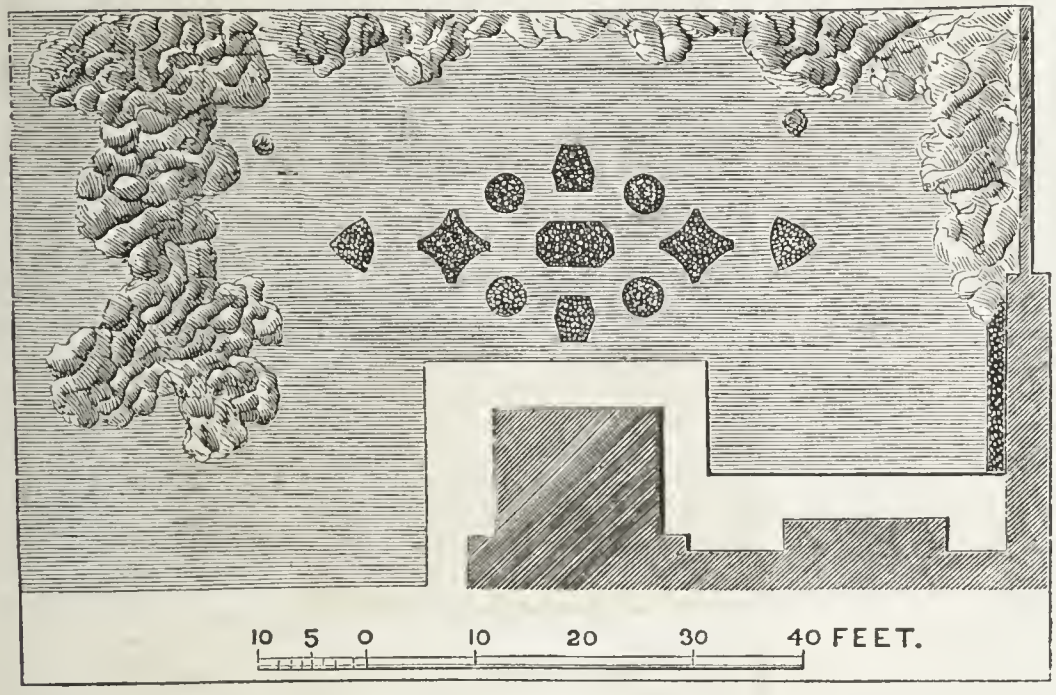


Fig. 146.

position, and are of varied outline, while the beds are easily filled.

In fig. 147, the design is more elaborate, and some of the beds are larger, and take a freer outline. A narrow gravelled walk, too, connected with steps from the drawing-room window, and with a garden door, passes among the flower-beds, and gives better access to these, without greatly cutting up the lawn. The specimen plants are dwarf evergreens (Rhododendrons) and half-standard Roses, and the beds are on the south-east side of the house. It was arranged for Alfred Higgins, Esq., at Woolton, near Liverpool, in the autumn of 1853, the house being semi-Italian in design.

The small flower-garden which follows (fig. 148) was to have

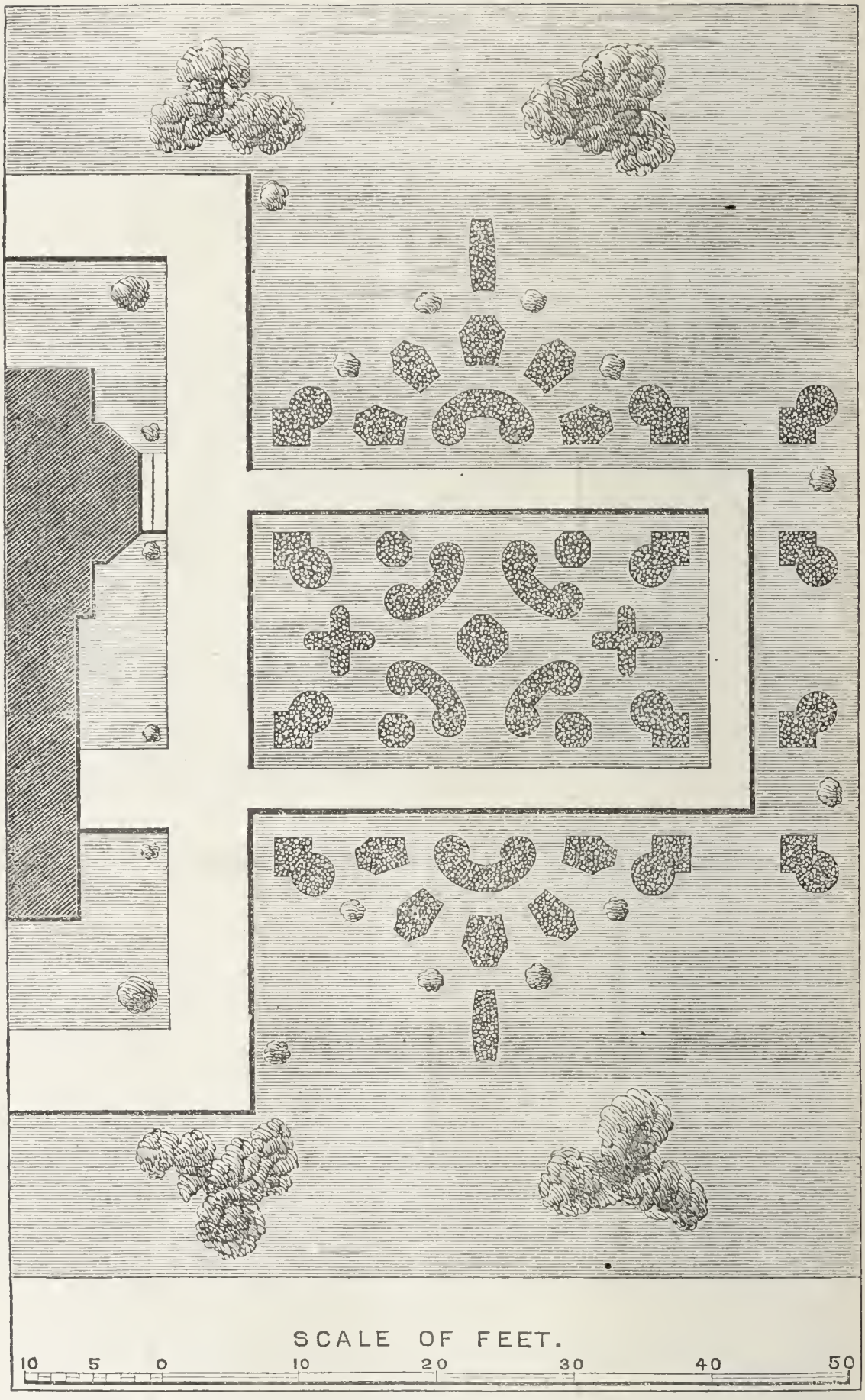


Fig. 147.

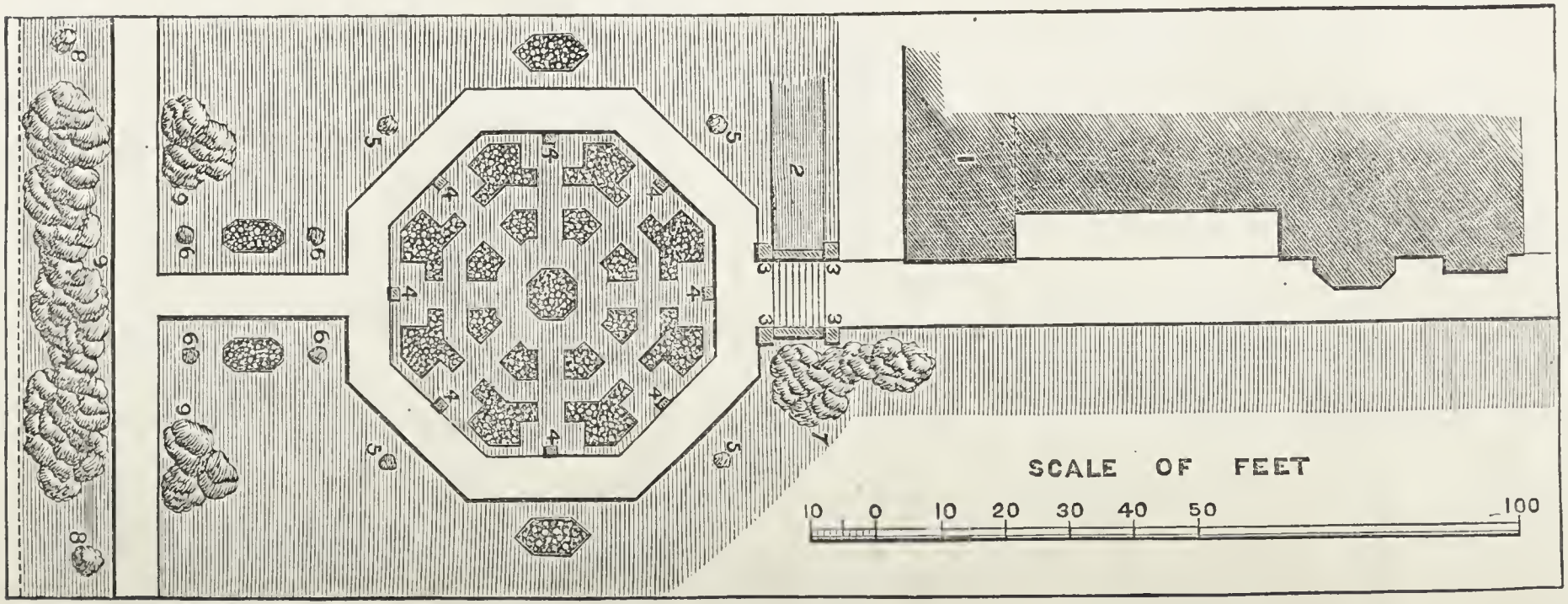


Fig. 148.

accompanied a house in the cottage Gothic manner, designed but not erected for a gentleman in the neighbourhood of Maidenhead. It is presented here as an appropriate example of Gothic treatment; the position, (below a terrace-bank (2) about four feet high,) the general octagonal form, the shape of the beds, and the copious use of flower-vases, (4,) as well as the fact that it occurs at the *end* of a principal walk, and is near a conservatory, (1,) and does not break up the lawn from the windows of the house, being all accordant with its character. Of the other figures of reference, 3 represents stone blocks and vases at the top and bottom of a flight of steps, 5 are plants of the tamarisk-leaved Savin, 6 are standard specimens of the black-leaved Laurustinus, 7 is a mass of evergreen shrubs, to cover the change of level in the bank, and support the steps, 8 are standard Rhododendrons, and 9 masses of choice Rhododendrons.

Fig. 149 includes the flower-garden and part of the pleasure-grounds which I had executed for Samuel Job, Esq., Holmefield, Aigburth, near Liverpool, in the winter of 1850–51. A portion of the house is shown at 1, and the bow at 1 is a bay window to a corridor, the dining-room, drawing-room, and library being on the south-west front. A terrace-walk (2) extends along the south-west and south-east sides of the house, and is joined to the lawn by a grass-bank (3) four feet deep. There is a straight walk direct from the terrace to the flower-garden, the latter being quite flat, of a circular figure, open to the sun and the field on the east, south, and south-west sides, and sheltered from the north-west by the house, and from the north and north-east by masses of trees and evergreens, though a glade to the extreme north admits a view of a very pleasing little hollow in the pleasure-grounds.

Small vases, on pedestals, (4,) alternate with circular flower-beds on either side of the walk to the flower-garden, and with similar beds round the margin of the large circle; 5 being reserved for a basin of water, which might also receive a small fountain. The names of the specimen plants, pointed out by

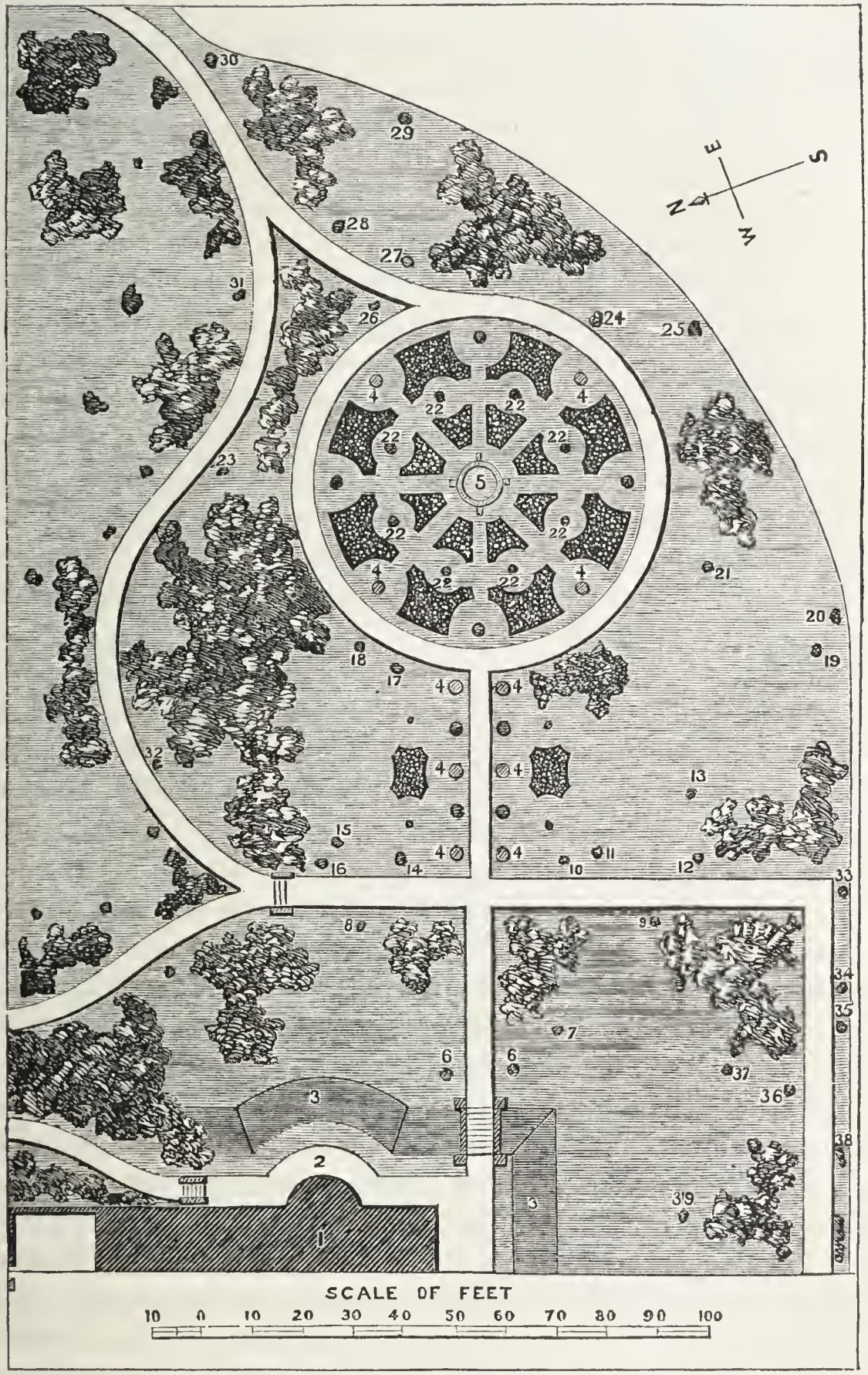


Fig. 149.

figures, may possibly interest some reader, and are therefore inserted.

6. *Andromeda floribunda.*
7. *Spiræa Lindleyana.*
8. *Daphne pontica.*
9. Hybrid Rhododendron.
10. *Cotoneaster microphylla.*
11. *Weigela rosea.*
12. Tree Ivy.
13. Weeping Elm.
14. *Yucca gloriosa.*
15. Yellow-berried Holly.
16. *Ribes sanguineum.*
17. *Ilex balearica.*
18. *Erica multiflora.*
19. Scarlet Thorn.
20. Golden Holly.
21. *Cedrus deodara.*
22. Irish Yews.
23. *Aucuba japonica.*
24. Narrow-leaved Alaternus.
25. Double pink Thorn.
26. Hodgins's Holly.
27. Standard weeping Cherry.
28. *Cryptomeria japonica.*
29. Silver-blotched Holly.
30. *Ilex marginata.*
31. *Pernettya mucronata.*
32. *Gaultheria shallon.*
33. Rhododendron.
34. Variegated prickly Holly.
35. *Berberis aquifolium.*
36. *Ilex Madeirensis.*
37. *Araucaria imbricata.*
38. Double Furze.
39. *Cupressus macrocarpa.*

Holmefield contains about twenty-four acres, and is agreeably situated in the Aigburth valley, on a comparatively private road, and with views of the bolder parts of the Welsh hills to the south-west.

The great peculiarity of the succeeding illustration, fig. 150, is that, though it delineates a flower-garden belonging to a first-class mansion, it is entirely shut away from it, and adjoins the kitchen-garden; being, in fact, a scene purely by itself. And this circumstance justifies a little greater freedom of treatment, in the introduction of rustic ornaments.

This plan was made in 1851 for Sir Edward Smythe, Bart., of Acton Burnell, near Shrewsbury, under the direction of Lady Smythe. The flower-garden is approached from the pleasure-grounds by a curved walk among masses of evergreens, till the point 1 is reached; and here a straight walk is entered, beneath a rose arch, 1. The walk in question extends along a raised terrace, three feet higher than the flower-garden and the kitchen-garden, for fully three hundred feet, and is supported, as shown in the figure, by an avenue of flower-beds, (3,) with

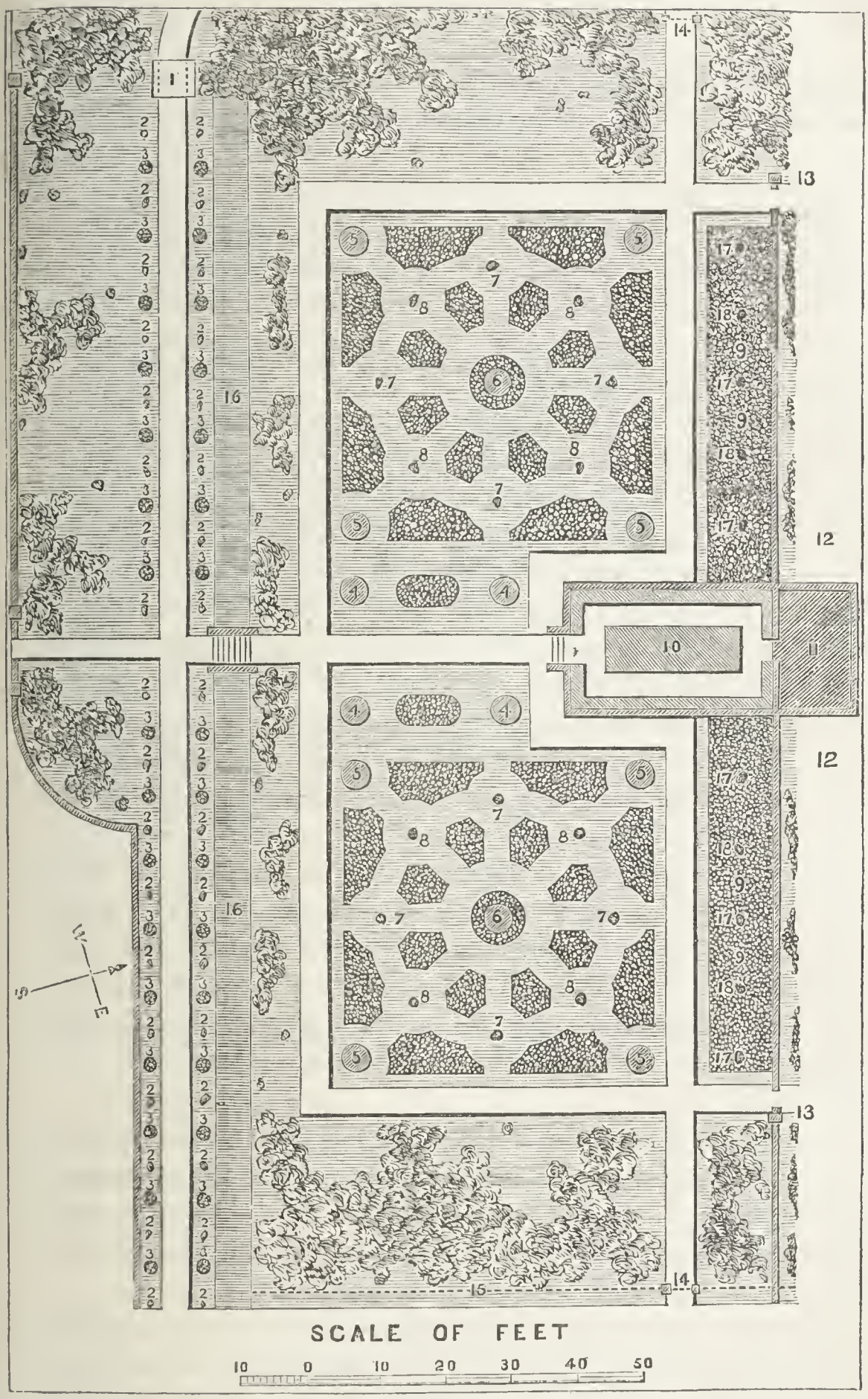


Fig. 150.

intermediate specimens (2) of alternate dwarf Standard Roses and Irish Yews. Scarlet Geraniums and white Verbenas were intended to occupy every other flower-bed in this series; but the arrangement is obviously susceptible of great variation, so long as the colours are very decided, and either make a good contrast, or a suitable harmony. The walk is terminated by an alcove, and is separated from the park, on the south side, by a sunk fence, and from the flower-garden and kitchen-garden by a terrace-bank (16) of grass.

Descending the steps from the long terrace walk to the centre of the flower-garden, low rustic flower-baskets, (4,) with a flower-bed between them, flank the walk to the greenhouse, (10,) which has been erected against what was the old kitchen-garden wall, to form a nucleus around which the flower-garden might be arranged. The greenhouse is a span-roofed structure, and has a boiler and potting-shed (11) at the back, with a garden yard, 12. At either side of the greenhouse, the wall was proposed to be plastered or otherwise improved, and covered with ornamental climbers; this altered part being stopped by piers, (13,) and a portion between the pier and the kitchen-garden masked by evergreens. There is a large plantation at the back of the wall, into which the walks at 13 would enter, and become wood-walks. At 14 there were to be trellised or rustic gates, with a trellised or rustic wooden fence, (15,) to be coverd with climbers, for shutting off the kitchen-garden. The border (9) is for choice herbaceous flowers and bulbs, and its breadth is relieved by specimens (17) of Irish Yew, and (18) of Laurustinus.

In the flower-garden itself, some diversity is produced by rustic flower-baskets, (5,) on pedestals, at the eight corners, and by larger low rustic flower-baskets, in the middle of flower-beds, at 6. The specimens (7) are hybrid Rhododendrons, and those at 8 are *Fuchsia gracilis*, or other hardy kind.

A remarkable and interesting historical relic exists in the park at Acton Burnell, in the shape of an old tithe barn, supported by a few singularly picturesque Larches and other trees; and

this building is known to have been used as a parliament house by Edward I., during his wars with the Welsh in 1283.

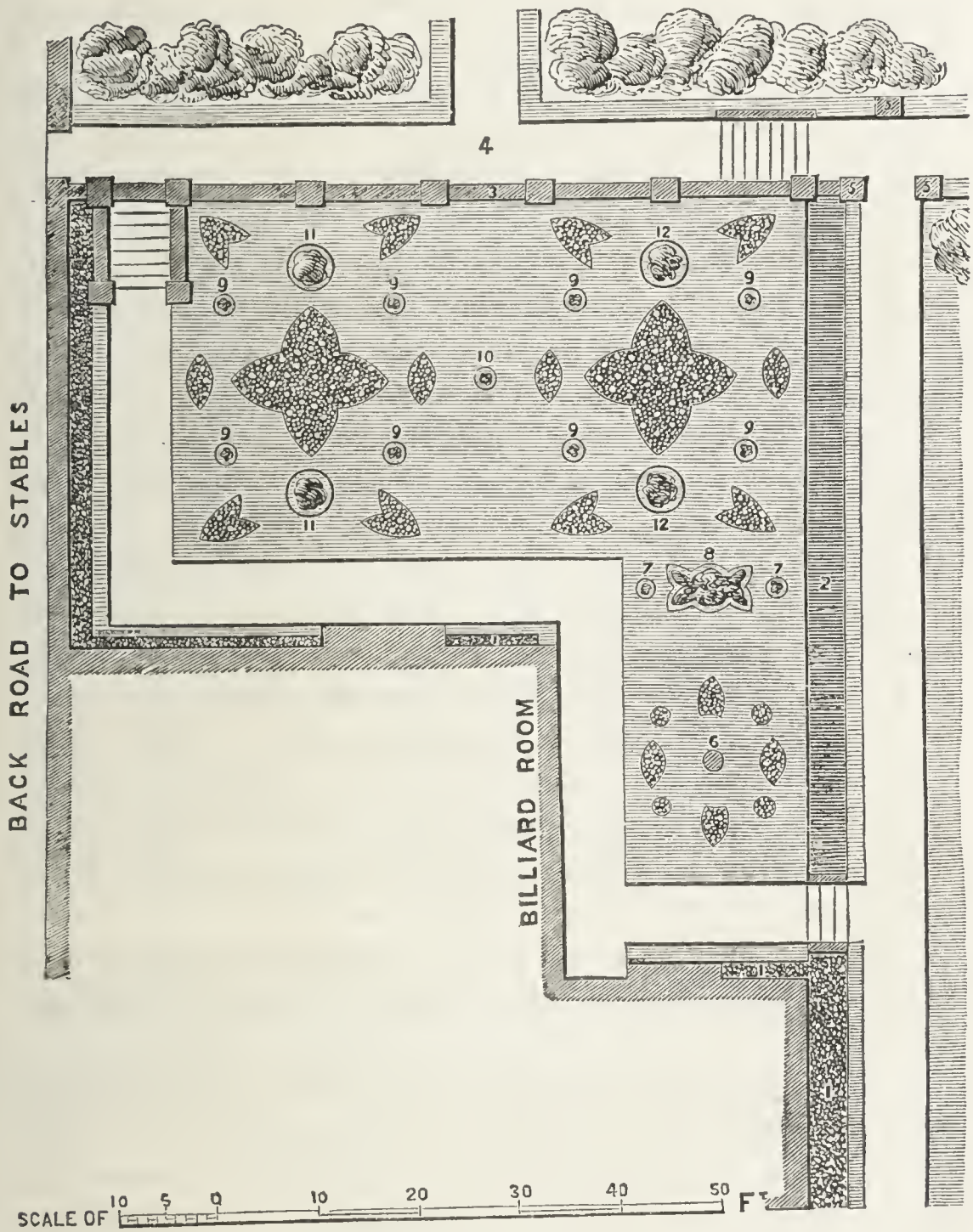


Fig. 151.

Fig. 151 indicates the mode of laying out a small nook in the grounds of Joshua Fielden, Esq., Stansfield Hall, near

Todmorden, and results from a recent extension of an old Elizabethan house, placed near the junction of the two picturesque valleys which unite by the town of Todmorden. The plot is at the north-east end of the house, and is severed from the back road to the stables by an ornamental wall, while it is bounded on the north-east by rising ground, supported by a terrace-wall, (3,) which is adorned with vases, on piers. The erection of this wall has produced a terrace-walk, (4,) which is about four feet higher than the platform on which the flower-beds are placed; this, again, being twenty inches higher than the general lawn, and having a grass bank (2) along the south-eastern side. The borders (1) are for climbing plants and flowers. At 5, there are flower-vases, on pedestals; and 6 is a sun-dial. The specimens, 7, are of *Erica multiflora*, and 8 is a bed of mixed Heaths, to separate, slightly, the two parts. There are half-standard Roses (this being a sheltered corner) at 9, *Andromeda floribunda* at 10, with beds of *Rhododendron ferrugineum* at 11, and of *R. hirsutum* at 12. The two larger flower-beds are intended to accommodate a very useful recent expedient in bedding out plants, and to receive five different sorts of flowers in each, one sort being put in either of the four lobes, and one in the centre. If the colours be happily chosen, and the plants at all assimilate in habit, such a plan is much more telling than the old system of having only one kind in a bed.

For a secluded flower-garden, apart from the ordinary lawn, and either enclosed by shrubs or taken out of the north side of a kitchen-garden that is not walled in, the design, fig. 152, may possess recommendations. It was made in 1849 for James Barratt, Esq., of Lymm Hall, near Warrington.

Lymm Hall is an ancient Elizabethan edifice, partially surrounded by an old moat, with rising ground in the pleasure garden and field on the south side. A little to the eastward of the south front a dense mass of Hollies and other evergreens screens off the kitchen-garden, and it is on the south side of this plantation, attached to the kitchen-garden, that the flower-

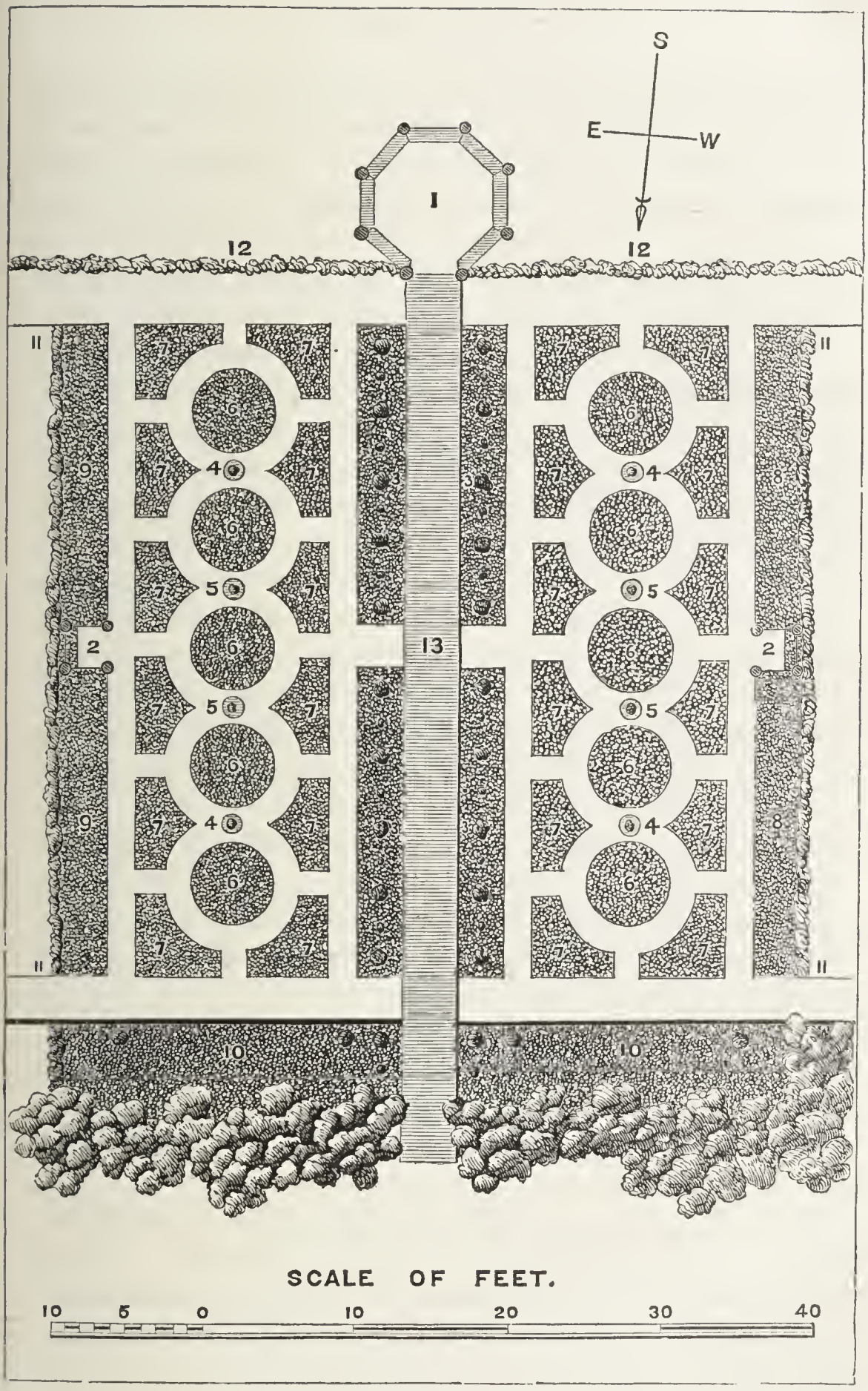

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Fig. 152.

garden now under notice has been made. It is connected with the lawn by a grass path, through the screen of evergreens; and this grass path (13) passes up the middle of the flower-garden, being terminated by a summer-house, (1,) which is covered with climbing Roses. The rest of the walks are of gravel, and have box-edgings, differing in this respect from any that I have yet described.

At 2 there are garden-seats, canopied and enclosed with Ivy, which is grown on a wooden trellis. In the borders 3, which are devoted to Roses, there are, at regular intervals, alternate specimens of standard and climbing Roses, the latter being represented by the larger dots, and being trained to poles, and to chains hanging between these in the form of festoons. In the circles (4) are specimens of a very dwarf and compact variety of the common Juniper, while Fuchsias occupy the other circles, marked 5. To the beds, 6, were assigned different varieties of *Verbena*, with one sort in each; but they could of course be filled with other kinds of plants that are sufficiently dwarf. The whole of the beds 7, or two-thirds of them, were also intended for mixed flowers; though they could all, if desired, be retained for summer flowers, with one sort to a bed. The border, 8, is for Violets and other spring-flowering plants; and the opposite border, (13,) for Lilies of the valley, and such things as prefer more shade. There is a border strewn with rocks at 10, for Alpine plants, small trailing shrubs, &c. A Yew hedge, about five feet high, (11,) encloses the garden at the east and west sides; and, on the south, (12,) is a Sweet-briar hedge, with standard Roses in it at regular intervals.

The small flower-garden, fig. 153, which follows, stands on an open lawn, the ground rising towards it a few inches on all sides. The walk leading to it is on its south-west side, and the house is forty or fifty yards from it in the opposite direction. It is in the pleasure grounds of Wm. Longman, Esq., of Chorleywood Place, near Rickmansworth, Herts. There is another flower-plot on the south-east side of the house, immediately under the windows; and the reason for detaching the circular group now

represented was that, on the north-west side of it, within a few yards, are four of the largest and most magnificent old Cedars of Lebanon that are to be found in this country. As their branches recline on the lawn, in the neighbourhood of the

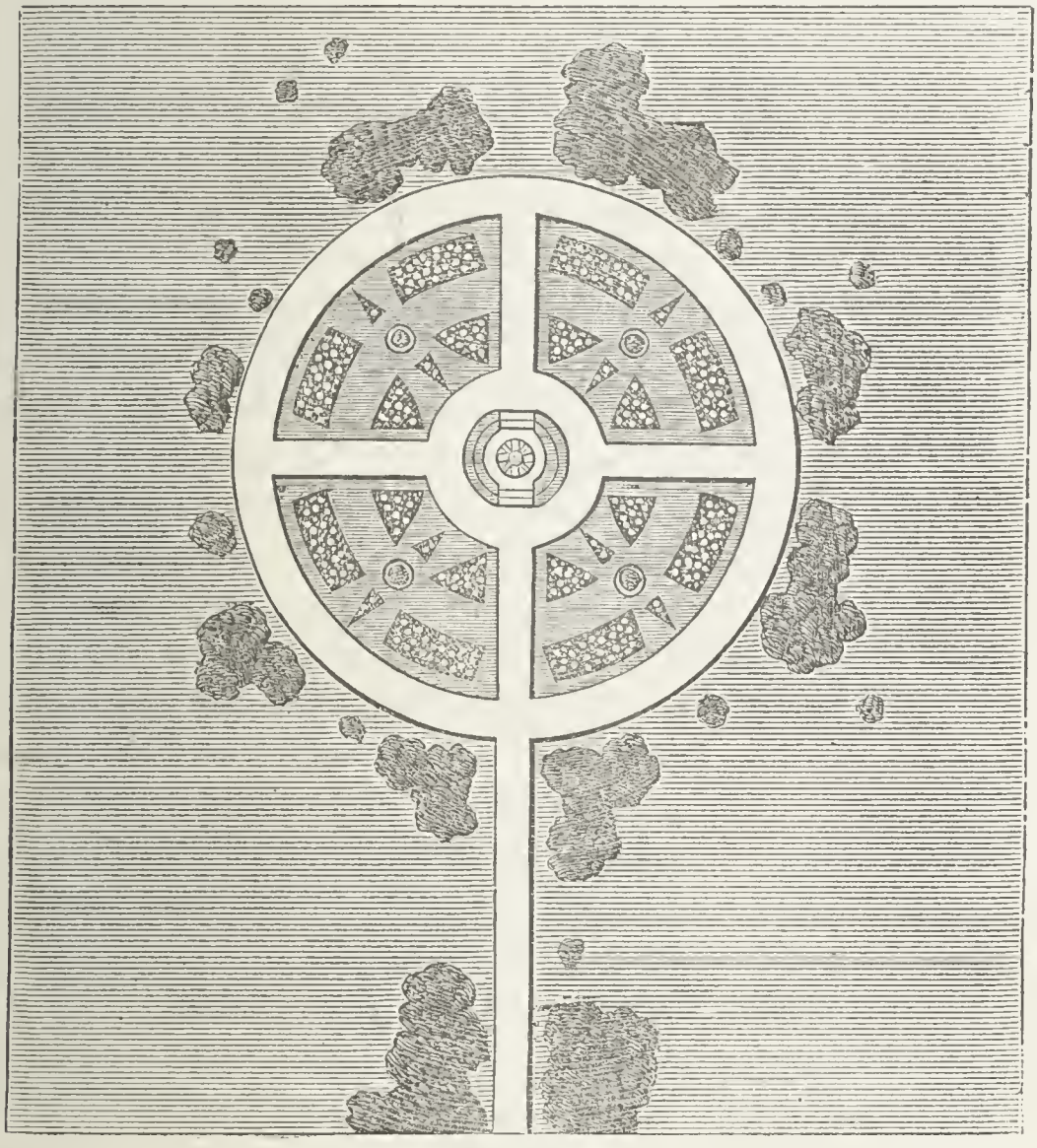


Fig. 153.

flower-beds, it was found that the colours in the latter were conspicuously improved, by contrast, in summer, and that, altogether, the association of the two was too agreeable and unique to be foregone.

But, to prevent a flower-garden in such a position from looking too bare, especially in winter, and to cover (at least partially)

its walks from the house, and avoid, as much as possible, any palpable disturbance to the continuity of the lawn, the whole is irregularly framed with beds and specimens of such low evergreens as Cotoneaster, Heaths, Helianthemums, Pernettya, &c., and with this broken fringe, it does not appear at all out of harmony.

The access to the plot is by a branch from a walk which makes the circuit of the pleasure-grounds, or by crossing the lawn. In the centre, approached by two steps, is a raised platform, with a grassy slope around it, and a canopied seat, clothed with Ivy and other climbers, on the top of it.

Four other fine Cedars, of equal age and grandeur, stand on the north-eastern side of the house at Chorleywood Place; and a broad straight walk along the south-eastern margin of the pleasure-grounds, with only a sunk fence and occasional patches of shrubs between it and the park, is more than a hundred yards long, and furnishes the most delightful views of the richly-wooded country beyond.

Another kind of flower-garden, in two sunken panels, is produced in fig. 154, which is a plan of part of the grounds of Thomas Johnson, Esq., of Halton Grange, near Runcorn, Cheshire, laid out by me in 1853–4. The house (1) is Italian in character, and was built from the designs of Mr. Charles Verelst, architect, of Liverpool. It is well supported and accompanied by the offices, 2, the stable buildings on either side of 5, which is an archway beneath them, and the conservatory, 8, on the other side. A handsome ornamental wall, with piers and panels, likewise connects the house with the stables, and with the conservatory, extending beyond the latter to the south-east corner of the kitchen-garden, and from thence taking a lower form, as a retaining wall to a bank of earth, until it terminates in a recess, 10, where a seat gives its finish to a long walk by the south front of the house.

The yards, 3 and 4, are, respectively, the kitchen-court and the stable-court, and there is a spacious garden-yard at 20. Two vineries, 6, stand on either side of a greenhouse, 7, which

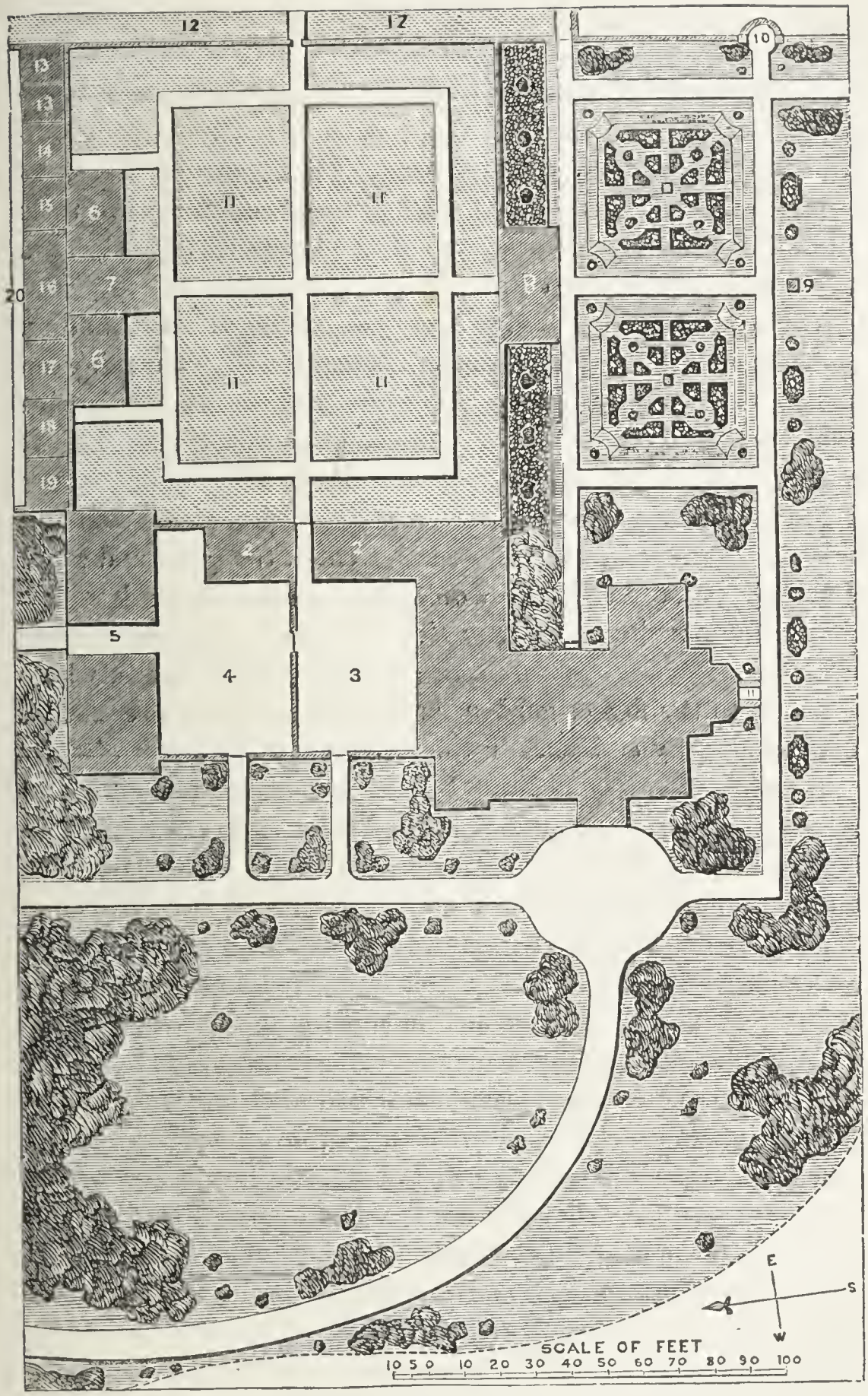

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Fig. 154.

is for supplying the conservatory with flowers; and the three are placed in the kitchen-garden, 11, to which there is an outside slip, 12. From 13 to 19 is a series of garden-sheds, 13 being for potatoes and roots, 14 for mushrooms, 15 for tools and a boiler-house, 16 an open shed, 17 a potting-shed, 18 a fruit-room, and 19 a seed and onion room.

Without injuring the view from the dining-room windows, which are to the north of the entrance porch, or making an awkward branch road from the house to the stables, the drive could not have approached the house otherwise than at a right angle; and by having an ample carriage sweep, this is not found practically inconvenient. It is certainly much more effective, too, as regards the arrangement of the roads and walk, than any other treatment would be. The library, drawing-room, and morning-room have their windows to the south; and the latter has an eastern window also, over the fire-place, which looks on to the flower-garden, and takes in Halton Castle, a ruin on a rocky eminence in the neighbourhood.

A row of flower-beds along the south front of the house, and others of the same character opposite the flower-garden, join the latter more thoroughly to the house, while the conservatory forms its central background. At each corner of the two compartments of the flower-garden, is a small upright vase, on a pedestal, and in the two centres are two other larger vases, of a flatter shape, on pedestals, with a still larger one to stop the middle walk at 9. All these are for containing summer flowers. The two areas of the flower-garden are sunk two feet, with a sloping grass bank round the margin, and there are four dwarf specimen evergreens in each. The flower border on either side of the conservatory has also six evergreens (Laurustinus) in it, and the wall behind is wired for choice climbers.

Some gardens do not admit of the introduction of anything like a regular flower-garden, and for these circular flower-beds, whether arranged formally or dotted about near the swells of the clumps of shrubs, are peculiarly available. An example of the first variety of this class occurs in the garden of Edward

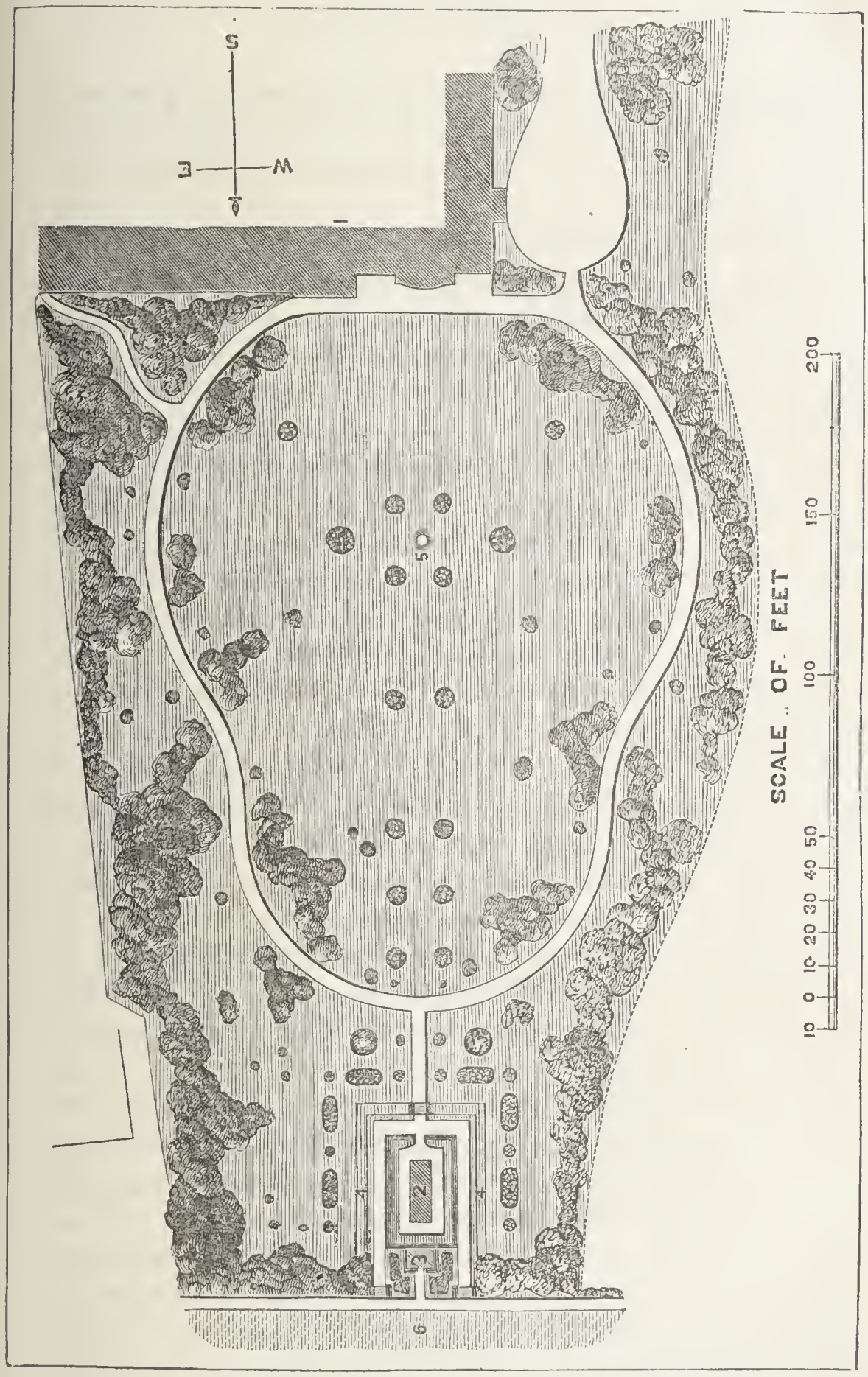


Fig. 155.

Walker, Esq., Chester, where I have endeavoured to give some degree of symmetry to an irregular piece of ground, and to effect, by round flower-beds, the due enlivenment and variegation of the lawn.

The house being at 1, it will be noticed that the lawn is on the north side of it; consequently, the flower-beds could not be brought near the windows. In order to terminate the garden, and separate it better from the kitchen garden, 6, as well as to give more meaning to the rows of flower-beds, and to obtain a suitable position for a greenhouse, it was projected to put the latter at 2, on a raised platform 2 ft. high, with a shed (3) for the heating apparatus at the back, and a grass terrace bank (4) round the three front sides. A series of flower-beds would extend around this bank.

In the middle of the lawn, there is a small circular basin of water, (5,) with a stone rim, and adapted for a quiet fountain. The slope of the lawn is chiefly to the north, but this does not amount to more than three or four feet in the entire length. A few good forest trees, principally Beech and Lime, mingle with the shrubs on either side. And there is a choice variety of evergreen shrubs in the place, including a large number of Rhododendrons, which impart considerable richness and beauty to the garden when they are in flower.

From figs. 156 to 159, inclusive, an idea or two may, perhaps, be gleaned as to the regulation of small flower-plots with a formal outline. The two first are designed to accompany a house in the Tudor or Elizabethan style. Fig. 156 might, indeed, be cut upon a lawn; but would be better adapted for gravel divisions and box edgings. Fig. 157 is meant to have the beds edged with stone, and to be placed in the recess or other compartment of a terrace. In the sketch, fig. 158, an attempt is made to fill in the outline of a shield with flower-beds, and this must be taken merely as a hint of what might possibly be done, with a little ingenuity, in the way of embodying heraldic devices, or some of the elements of family arms, in small isolated flower-gardens. Fig. 159, finally, represents a

group, on grass, with shrubs inserted in some of the beds. These shrubs might be such erect-growing kinds as Irish Yews,

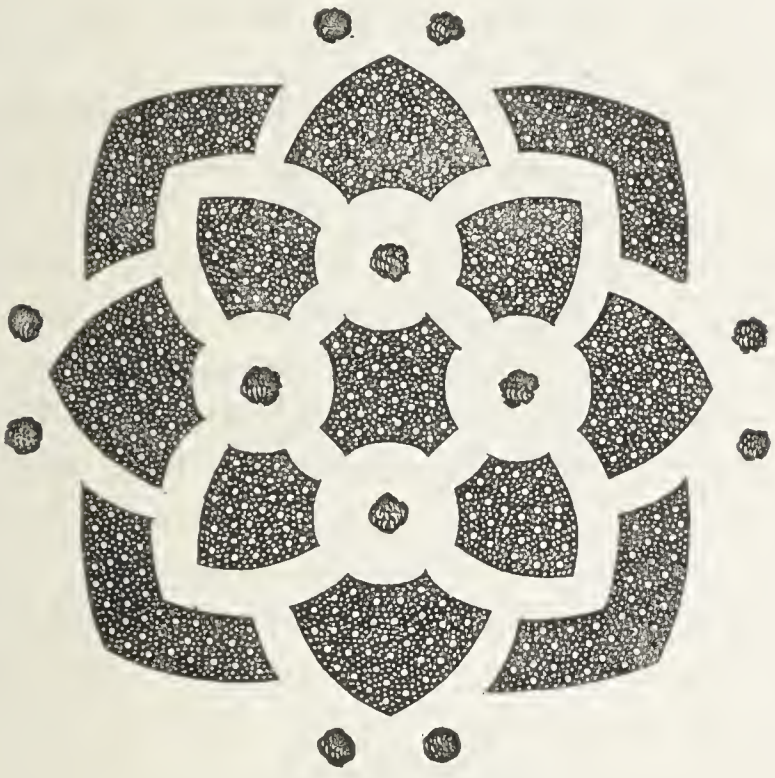


Fig. 156.

or Irish Junipers, or they might be standard Roses, or standard

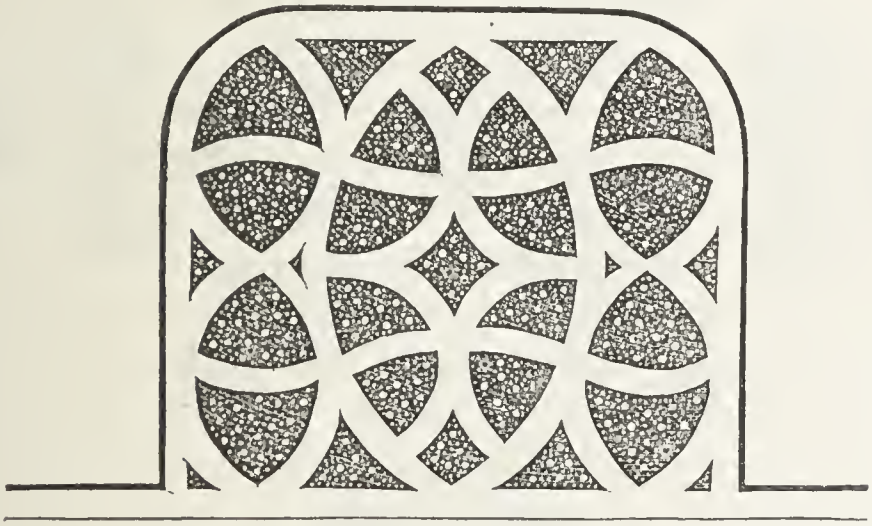


Fig. 157.

plants of *Cotoneaster microphylla* or *Taxus adpressa*, or they might even be bushy evergreens, as Rhododendrons, or some

choice kind of Holly trimmed into a regular shape, or any other

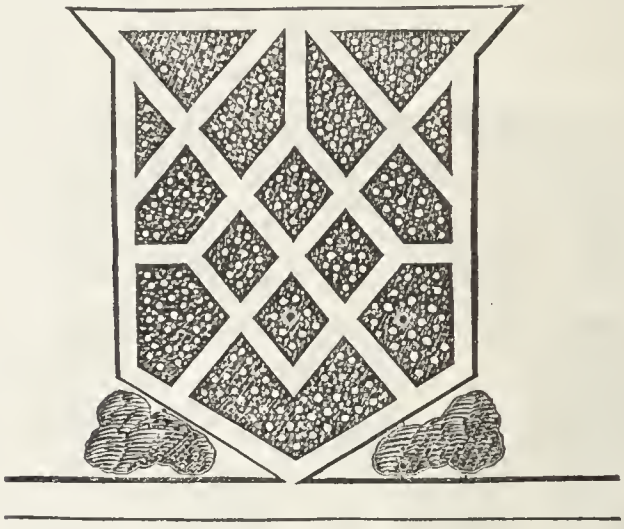


Fig. 158.

bush that would not be damaged by the surrounding flowers in summer.

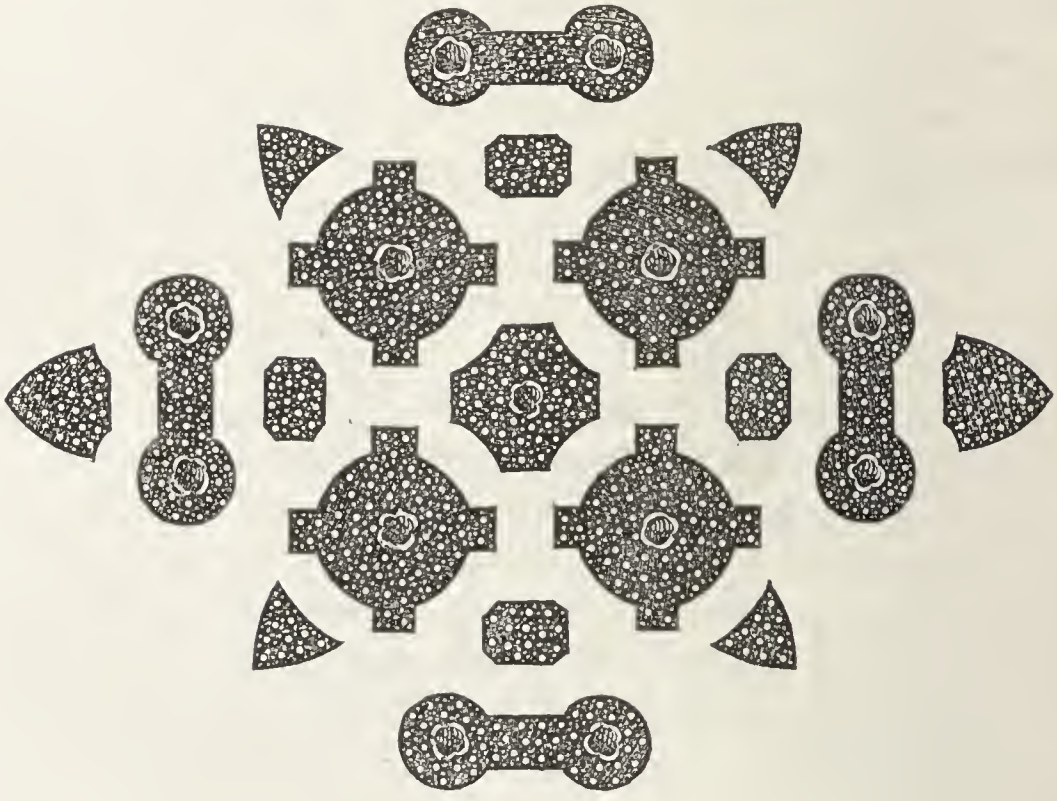


Fig. 159.

Much may be done, by way of giving increased variety to flower-gardens, by dividing up the beds, where they are capable

of division, into concentric zones or other regular segments, at the time of planting, and putting only one sort of flower in each part. The separating lines may either be marked by appropriate bars of wood, or only by the plants themselves. Or a large bed may be allocated into small parts, like a mosaic pavement, and a certain number of plants be placed formally in each square or segment, taking care to keep the colours judiciously harmonised and blended. Or plants of three or four suitable colours may be placed promiscuously in some of the beds.

In these and a variety of similar ways, a pleasant change from the usual style of bedding can often be brought about, and the monotonous repetition of the same method of arrangement, year after year, be readily escaped from.

3. Persons who have a fancy for a *rock or fern garden*, will do well to keep it somewhere in the back-ground, and not in sight from the windows of the house or the principal parts of the lawn. It may be made very interesting if thus secluded, and be approached from the main walk of the garden, through a rustic arch, mantled with climbers, or by a kind of narrow winding passage, canopied and darkened with evergreens. Masses of rockery may even be placed fronting the chief line of walk, at some distance from the house, where a good dense screen of planting can be interposed between them and the lawn, or where they can be made to look as if they were naturally cropping out of a bank. Or they can be employed as a sort of rustic basement to a building. To grow ferns upon them, the shade of trees, or some other objects, will be indispensable; but many rock plants prefer an open sunny situation, so that rockeries should not be entirely shaded. If accompanied with a small pool of water, having a broken rocky margin, a few of the rarer aquatics and sedgy plants may be grown, and gold fish can be cherished. The moisture exhaled from such a piece of water would be very beneficial to many rock plants; and the jutting pieces of stone, or overhanging shrubs, would afford shelter, and privacy, and shade, to the fish. Where a clear running stream can be turned through a rockery, and be expanded into a pool,

trout may also be preserved in the latter; and if there be water enough to dash down a miniature rocky ravine in the shape of a cascade, another characteristic accessory will be added.

Rockeries should be formed as much as possible of natural materials. All the products of art, such as fused bricks, scoriæ, and the far more vulgar constituents with which such ornaments are often constructed about towns, are nearly if not quite incompatible with any amount of rusticity. And this last should be the distinguishing element of all rockeries.

As in the material employed, so also in the mode of construction followed, rockeries should be conspicuous for a natural character. No appearance of art, and no approach to the regularity or smoothness proper to works of art, will be at all in place here. On the contrary, the surface of the whole cannot be too irregular, or too variedly indented or prominent. An additional projection must be given to some of the parts by moderate-sized bushes, or short-stemmed weeping trees. Evergreen shrubs or low trees will be particularly useful. Provision will therefore have to be made, in the placing of the stones, for planting a few shrubs, and a greater number of herbaceous rock plants in their interstices, which should be left broader or smaller according to the size of the plant that may be required in them. No rockery will ever be interesting unless well supplied with all such fittings.

For ordinary practice, the materials of which a rockery, however small, is formed, should lie on their broadest or flat sides, and not be set on edge, much less be placed with their points upwards. Little deviations may occasionally be allowed for variety; but the mass will have more appearance of solidity and strength, and be more accordant with nature's teachings, if each piece be laid flat, with the outer edge shading a little downwards rather than upwards.

A rock garden may, if its size demands it, be traversed or made more generally accessible by very narrow walks, just capable of admitting one person. These need not be of any uniform width, and should have no regular margin. They

may be made of some quiet-coloured material, and not covered with dressed gravel; the mere stones of which the rockery is composed forming the best possible paths, if they are tolerably flat.

Any great elevation should never be sought in small rockeries. This would both be inconsistent with their breadth, and would render them too prominent and artificial. They should not be carried higher than the point at which they can be well supported and backed with a broad mass of earth and vegetation. Additional height may sometimes be given, if desired, by excavating into a hollow the base from which they spring. An old quarry will supply the foundation of an excellent rockery, in which considerable height, relatively to the bottom, may be attained, and much of boldness. It should be seen, however, that in working it, masses of rock be merely wrenched or blasted off, in the most irregular manner, and no sawing or cutting to an even face be anywhere permitted. Extreme ruggedness of surface is what would be most characteristic in such a situation.

No collection of rocks should ever begin or end abruptly, but should *gradually* die away into the adjoining ground, by means of a few carelessly scattered groups or single masses of stone. Attention to this point will mark the difference between the practised and the unobservant artist, and will exercise a great influence over the whole composition.

Shrubs with trailing habits, evergreens, and a few of the less delicately branched weeping kinds, and those which assume a wild, and ragged, and picturesque character, are most congenial to rockeries. The first class, especially, including the Ivy, the Savin, *Cotoneaster microphylla*, *Berberis empetrifolia*, Periwinkles, Common Heaths, &c., always seem in place and at home. And the more decided climbers, such as Clematis, the Hop plant, *Wistaria sinensis*, some of the better sorts of Bramble, the Ayrshire Roses, Virginian Creeper, and several others, would, if suffered to scramble over the bolder parts of rockeries, and duly pruned and regulated so as not to smother things of more value, be most important and engaging accessories.

Among evergreens, probably some of the most suitable are the green-leaved Hollies, particularly Hodgins's Holly, Box, Arbutus, *Pinus pumilio*, *Juniperus recurva*, Yuccas in groups, Rhododendrons, and common Junipers. And, if the space permits, the Yew, the Hemlock Spruce, the Scotch Fir, the *Pinus austriaca* and *laricio*, the Stone Pine, the black Spruce, and the Deodar Cedar are most valuable.

Grass never harmonises well with rocks, if brought into immediate contact with them. They demand the adjunct of a rougher and less polished vegetation, such as attends them in a state of nature. Common moor heath, whortle-berry, &c., cut into sods, and laid with a broken line along the margin of rocks, and interspersed, in parts, with the dwarfest trailing evergreens, will give a beautifully rustic finish, and may be particularly valuable in connecting the rocks with any dressed grass beyond. Everything like a perceptible or continued line (much more a curved line) must be distinctly avoided in the appropriation of such materials. They should join the grass in the most jagged and inartificial manner.

Rockeries can be made to answer one or two simple purposes, which will impart meaning and spirit to them, and prevent them from becoming the expressionless and pointless things which they usually are. Where there are raised banks between one part of a garden and another, rocks can be employed to face the more private side of them, and will contribute to their solidity, at the same time that they increase their propriety and interest. If, again, a walk be cut through a bank, rocks may be used to hold up the sides of the opening, when steep. Or where a walk travels along a narrow hollow between two banks, the slopes of the banks can be partially covered with masses of rock. In both these last cases, an imperfect imitation of a small defile will be produced, and may be made very consistent and natural. The plan will be particularly serviceable where the hollow has to be made as narrow as possible, and the banks have, consequently, to be kept pretty upright. At any rate, such an arrangement will be infinitely preferable to having

mere *heaps* of stones, thrown together without any apparent object beyond the simple creation of the mass.

In localities where stone is not easily procured, or where it abounds so much that the use of another material would be preferable, for the sake of variety, the *rugged stumps* or *roots* of old trees may be substituted, and will yield quite as much picturesqueness. Indeed, when the partially decayed and contorted trunks of aged, pollarded, or deformed oaks have been rooted out, they may sometimes, from their length, be thrown into bolder and more varied forms than could be attained with any ordinary stones; and if used as the supports of climbers, or their cavities converted into nests for trailing plants, they may be made to produce the happiest combinations.

There is an admirable example of the account to which old roots and stumps may be turned in sustaining and rusticating banks, to the north of the Railway Station in the Crystal Palace gardens at Sydenham. From the position, (which is a quiet and shaded part of the grounds, and beneath a cluster of the few fine Oaks that remain to remind us of the departed sylvan honours of Penge Wood,) and the actual construction, and the clothing of this bank of roots, some truly excellent lessons on the subject may be derived.

4. Roses, which are favourites with everybody, may be fitly collected into a small separate garden, which will then be denominated a *rosery*. Like the rock-garden, or the private flower-garden, the rosery should be detached, away from the general lawn, and in some side nook, severed from the rest of the garden by a partial screen of shrubs. It can only, of course, find a place in gardens of medium and larger size. From very limited plots, it must necessarily be excluded.

As with the flower-garden, the rosery requires to be sheltered (not shaded) and sunny. And there is the more reason for it to be in a retired part, because it is very uninteresting during the winter season. It should be of some regular shape, with the beds tolerably bold and simple in their outlines. Very narrow parts in beds, or acute corners, would be nearly useless, and

look extremely meagre, because few plants could be inserted in them, and these would cover the ground but imperfectly. At the same time, the beds ought not to be much broader than will allow the centre of them to be reached pretty easily from either side. And they should have divisions of grass or gravel from three to four feet in breadth; as the admirers of Roses always want to go among them comfortably, to examine and attend to them, or pluck individual flowers. Grass will always look better than gravel; and when it is used, there will not be more than one or two cross walks of gravel and an encircling one necessary.

Perhaps the best shape for a rosery is a circle, or a square on which a circular pattern is laid, or an oblong figure rounded at the ends, or an octagon. A good form for the beds will be oblong, with the ends rounded, arranged in various sizes round a central circle, and diversified by a mixture of smaller circles.

Since Roses are very similar in height and character, a rosery filled with only the dwarf-growing kinds will be comparatively tame and monotonous. But, with the aid of standards of various heights and habits, and climbers trained to poles, much interest and variety of outline may be produced. These auxiliaries should not, however, be commonly put in the beds, (save a single climber or a cluster of them in the central mass,) but stand by themselves in little circles prepared purposely for them, and arranged symmetrically, as parts of the plan. Sometimes a very strong and brilliant effect may be occasioned by having a few small beds filled with Roses of only one colour. And a rosery may even be altogether furnished by assigning each tribe to particular beds, in corresponding parts of the garden. White and blush Roses make a good mass, as do those which have the colour of the common moss Rose, and particularly the dark-flowering Chinas, which bloom so long, and group together so admirably.

Covered archways made of wire, or small open temples formed of either wire or rough wood with the bark on, will sometimes

be interesting features in a rosery, for the support of climbing kinds. To be able to sit in the shade during summer, embowered with only elegant Roses, is certainly a luxury of no mean or ordinary description.

Another desirable adjunct to a rosery, and one which, so far as my knowledge extends, has not yet been anywhere adopted, would be a Rose-house. This should be a light span-roofed structure, glazed nearly to the ground at the sides, with ample facilities for ventilation, and, if possible, the power of heating it occasionally in winter. The Tea-scented and other tender kinds of Rose might be planted out in beds in such a house, and pillars or light iron arches would afford the means of supporting the more valuable climbing sorts. Houses of this class, in fact, are not now unfamiliar to cultivators, and are in the highest degree remunerative in regard to yielding enjoyment. But they want to be applied to a decided rosery, where they would be singularly harmonious and apposite.

A plan of a rosery, embracing the appurtenance just named and other peculiar accompaniments, has already been casually given at p. 186. Two additional designs will be found incorporated in figs. 176 and 188, where their situation and general arrangement will be duly indicated. I shall therefore simply present here two further sketches, in which there is a marked dissimilarity of treatment. The first, fig. 160, is of a rosery which I made lately in the neighbourhood of Dulwich, near London. It lies in a sheltered and partially detached corner of the grounds, and is connected with the kitchen-garden, on the north side, by the walk at the top of the engraving, the walk to the right leading eastwards into the general pleasure-grounds, through some wire arches, covered with climbing Roses; that to the left being finished by a handsome summer-house; and the southern walk, which quickly turns westwards, being conducted through a small wood to another part of the estate. The whole is nicely open to the south, south-east, and south-west, on which sides only shrubs exist. On the other margins, larger trees mingle with the plantations.

Great simplicity and roundness of form will be observed in the beds, and the grass openings, with the grass verge round

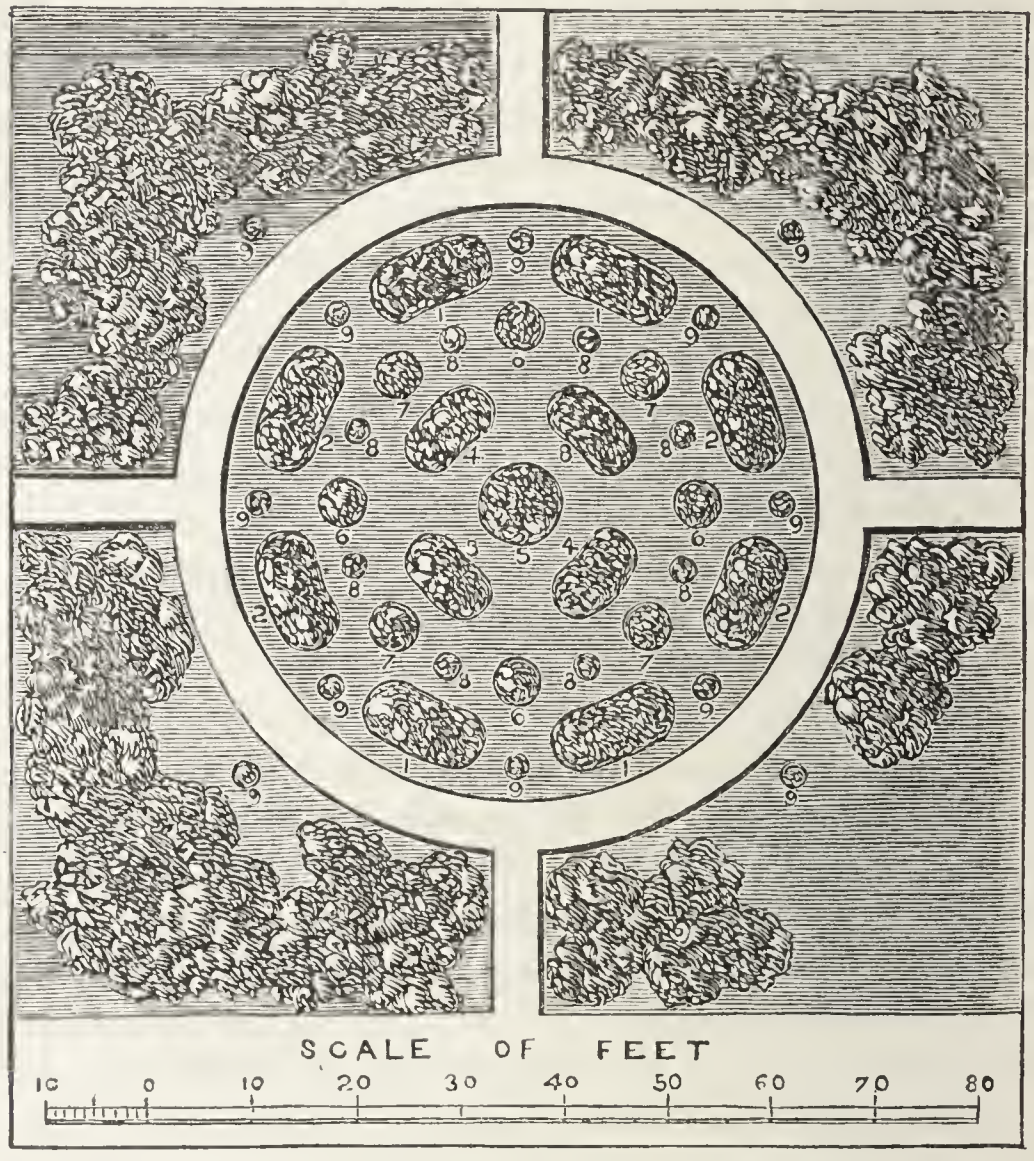


Fig. 160.

the edge of the walk, are varied and ample. The references will make the details quite intelligible:—

1. Beds of Provence Roses.
2. ,, Hybrid Perpetual Roses.
3. ,, Damask Roses.
4. ,, Moss Roses.
5. Bed of Noisette Roses, with climbing Rose, trained to a pole, in the centre.
6. Beds of Hybrid China Roses.
7. ,, Bourbon Roses.
8. Climbing Roses, trained to poles eight feet high.
9. Standard Roses.

It will be seen that each important tribe is brought together in beds by itself, and if the sorts be nicely selected and mixed, such an arrangement will be found usually more productive of harmony of character and tone, than any merely promiscuous mixture of all the groups.

The other plan, fig. 161, was prepared for Harman Grisewood, Esq., at Daylesford. In this case, the top of the engraving

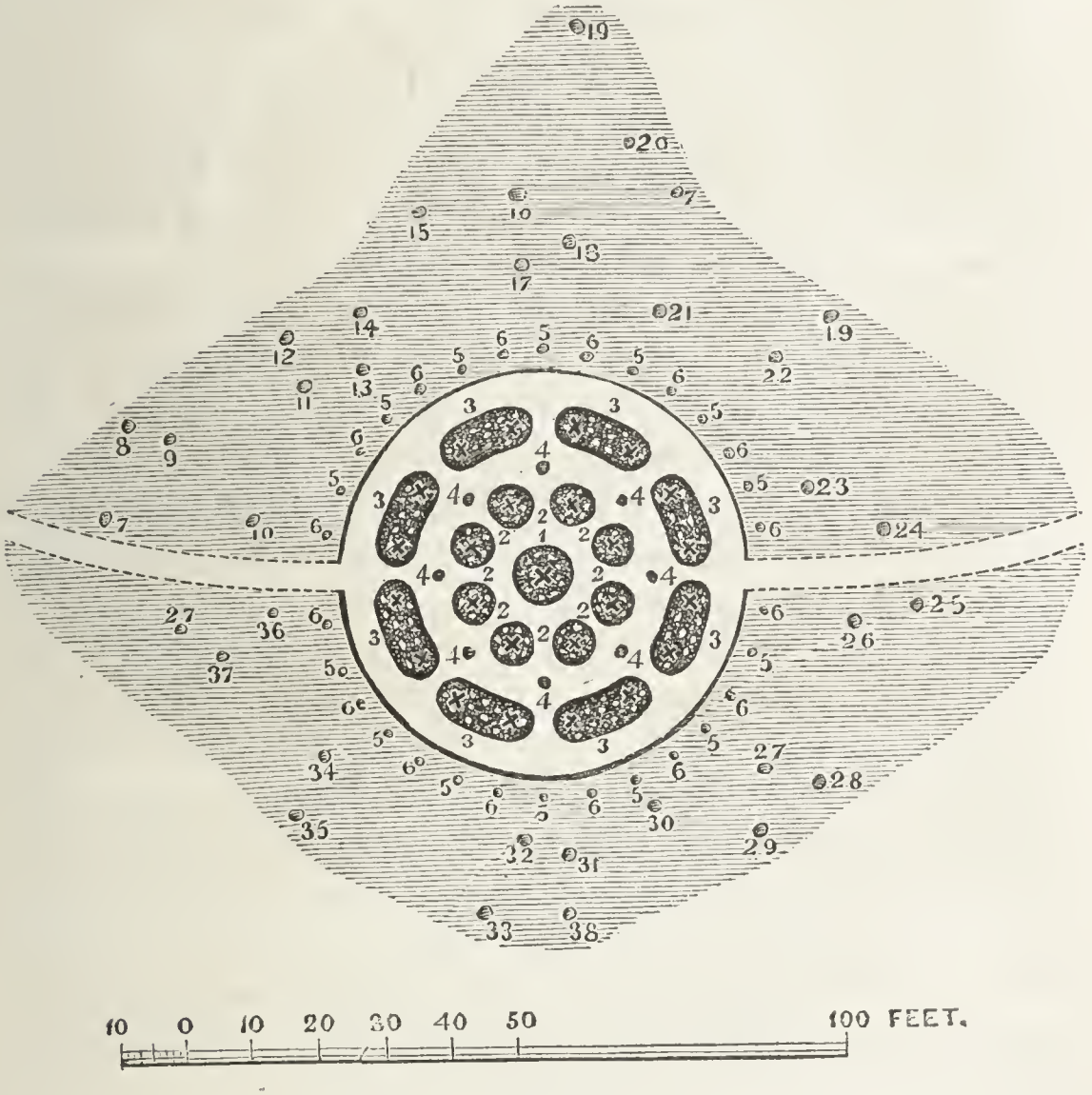


Fig. 161.

represents the west, while the north is to the right, and the south to the left. The site of the rosery—the only suitable and convenient one that could be found—is in a rough appendage to the pleasure-grounds, which is annexed to the lawn on

the east side of the house, and has a walk carried round it, and a collection of Coniferous plants scattered along its sides. The rosery forms a break in that walk, and is on a somewhat elevated spot, level in itself, but with a slope to the west beyond the range of the circular walk.

A very large extent of grass lying around the plot, the beds are to have box-edgings, with gravel walks between. And because it would have appeared like a sudden break in the principal lawn, and would have looked exceedingly bare in the winter, as viewed from a distance, and nothing in the way of denser plantations or masses of shrubs would have been admissible, on account of the open character of this part, it is proposed to environ the plot, irregularly, with a collection of Hollies. These, as specimens, and as thus brought together, would be very interesting in themselves, while they would supply the needful framing in, shelter, and cover, without producing too much shade, or interfering with the leading purposes and characteristics of the spot.

The beds are to be filled with Roses of one class or tribe in each, the figures near them referring rather to the plants represented by a small cross (×) in the centre or other parts of them. Thus, 1 indicates that the cross in the middle of this bed is for a pillar Rose, on a pole 8 feet high. The figure 2 likewise means that the crosses in these beds are for standard Roses, 3 feet 6 inches high; and the figures 3 denote that specimens of standard *Cotoneaster microphylla*, about 3 feet high, should be placed where the crosses occur in the adjoining beds. Of the specimens, 4 are pillar Roses, on poles 6 feet high, 5 are half-standard Roses, 2 feet high, and 6 are Irish Yews, to be kept to a uniform height of about 3 feet. The remaining references are to Hollies, and are as follows:—

7. Yellow-berried Holly.
8. *Ilex ciliatum minus.*
9. *Ilex latifolium.*
10. Golden-blotched Holly.
11. *Ilex altaclarense.*
12. Screw Holly.
13. *Ilex recurvum*
14. „ *opaca.*
15. Dwarf golden Holly.
16. *Ilex balearica.*

17. *Ilex crassifolium.*
18. Silver hedgehog Holly.
19. Hodgins's Holly.
20. Narrow-leafed golden Holly.
21. *Ilex madeirensis.*
22. Golden-striped Holly.
23. *Ilex serratifolium.*
24. Silver-blotched Holly.
25. Green hedgehog Holly.
26. *Ilex platyphyllum.*
27. Weeping Holly.
28. *Ilex cassine.*
29. Golden hedgehog Holly.
30. *Ilex dipyrena.*
31. „ *myrtifolium.*
32. White-berried Holly.
33. Common Holly.
34. *Ilex perado.*
35. Silver-striped Holly.
36. *Ilex marginata.*
37. „ *ciliatum.*
38. Laurel-leaved Holly.

This list, including all the best and most recognised kinds of Holly, may further help to guide those who wish to make a collection of them. I have occasionally met with other very distinct varieties in provincial nurseries, and having local names. And to any person who can appreciate the beauty and value of the tribe, every really different variety will be a desideratum. In the Bagshot nurseries, too, I have noticed the variegated hedgehog Holly pruned and trained into a standard, and thus making a highly useful plant for a formal garden.

But ere I pass from the consideration of the rosery, it may be well to mention that certain places afford facilities for growing a collection of Roses by the sides of a walk, rather than in a regular garden. Such a walk I remember to have designed for William Wailes, Esq., of Saltwell, near Gateshead, where regular oblong beds were cut out in a band of grass on either side of the walk, and specimen standards occurred between the beds. The walk itself—along the front of the kitchen-garden—was entered through a wire arch mantled with climbing Roses, and ended in an arbour or bower, over which similar Roses were intended to ramble.

5. Although there are very few places of sufficient magnitude to admit of the formation of what has been termed an Arboretum, or complete collection of trees and shrubs, classified according to their natural affinities; and where there is actually room for it, such a gathering, according to the received notion of it, would be by no means ornamental, while it would necessarily comprise many species and varieties that are quite

unworthy of cultivation; there is the greatest propriety in selecting the most distinct or interesting members of certain tribes, and allotting a separate space to them within the general compass of the pleasure-grounds. And one of the most pleasing of such departments would be the *Pinetum*.

By the term Pinetum, however, I do not profess to describe a spot that necessarily accommodates *all* the known or hardy species and varieties of Coniferous plants. Much less do I seek to advocate the common method of dotting these about, as single specimens, at nearly regular intervals, by the sides of a walk made on purpose to exhibit them. I merely wish to recommend the introduction, where practicable, in some remoter and wilder part of the pleasure-grounds or woods, and particularly where there are natural sloping banks, of varied aspect, with an ordinarily sandy or rocky substratum, of a careful selection of the most peculiar or most ornamental kinds, and to distribute these about very irregularly, in broken groups or as single specimens, according to the conformation of the ground, the character or value of the plants, and their fitness for entering into combination with others or for standing alone. In short, the object of a Pinetum should be to produce a new and unique, but always picturesque scene or succession of scenes in a place, with the *occasional* exhibition of a very perfect specimen, and not, as is usually the case, a merely monotonous succession of specimens.

A remarkably eligible site for such a Pinetum would be a small winding valley, in an old wood, towards the outside of a pleasure-garden. By cutting away the wood in the bottom of this valley, and making bold indentations into it along the slopes at its sides, a walk might be conducted through the hollow, and the banks could receive the choice Conifers, while the groups of these latter would be broken here and there by jutting portions of the wood, and the whole would be backed and thrown into good relief by the deciduous trees composing the main mass of the same.

The sketch, fig. 162, will afford some slight idea of the

grouping of the Pine and Fir class by the sides of such a walk as I have mentioned, the wood itself being nearly altogether omitted. The lines of the walk, too, are probably smoother and more regular than they would be likely to be in such a

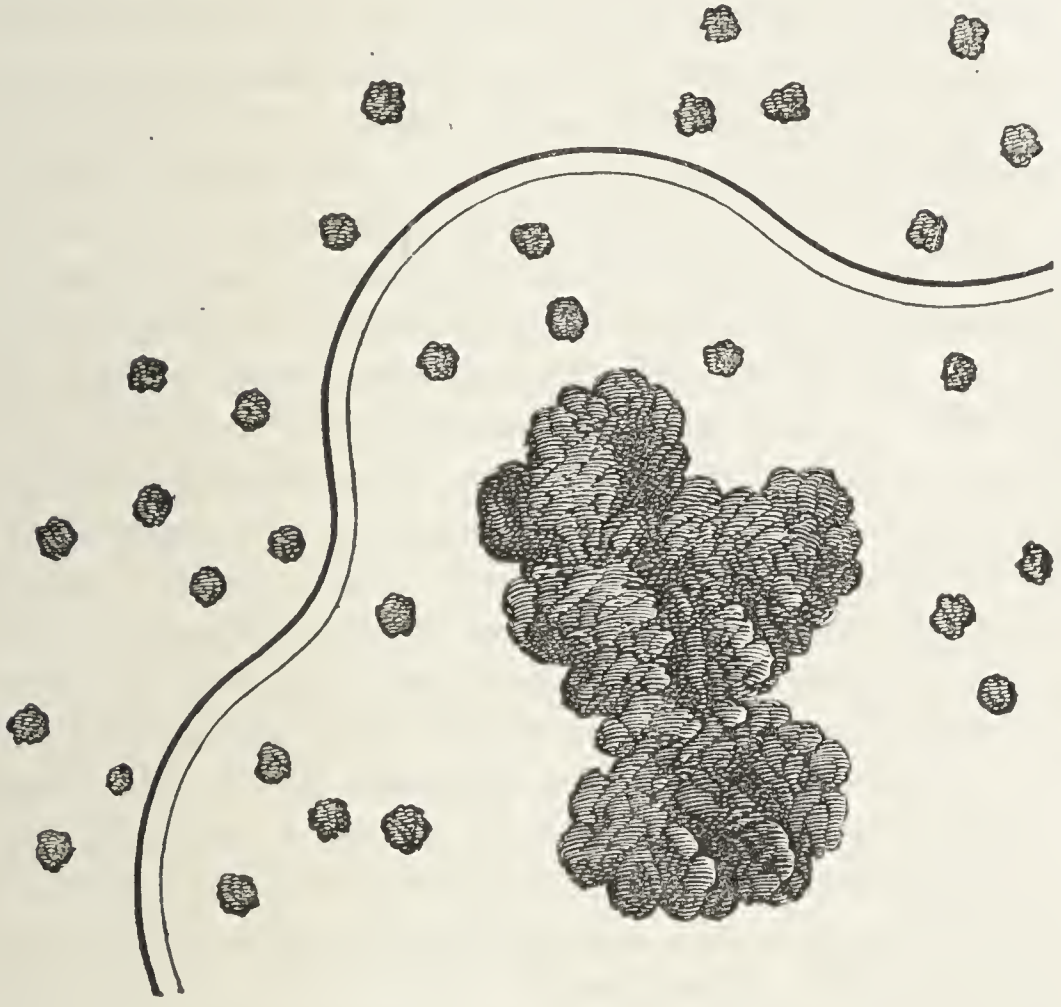


Fig. 162.

situation. But they might, for variety, ascend the banks in certain parts, and would thus show the Conifers more advantageously. The scale is 66 feet to an inch.

Each plant of the tribe under notice will require to be put on a raised hillock, as well for guarding it against undue moisture, as for exhibiting it better. The *Wellingtonia gigantea* is said to thrive best on a moist bank, and the soil for the *Araucaria imbricata* should not be too light. Still, it may be doubted whether a light and tolerably dry soil is not to be preferred for

every exotic plant in this country, unless where the hardiness of the species is *thoroughly* ascertained.

Plants of comparatively kindred habits should always be chosen for grouping with each other. It is well known how admirably the Scotch Fir falls into groups, when it becomes old. And Cedars of Lebanon afford another example, from which it may be deduced that an affinity or resemblance between the plants in a group should be sought. Deodar Cedars also group beautifully. And the Black Spruce Fir, by its natural tendency to throw up stems around itself from the rooting of its drooping branches, creates, in many instances, a very picturesque group of its own. We have yet to discover, in England, what can be done by grouping Austrian Pines, Stone Pines, Hemlock Spruce, Araucarias, and rarer things of a lofty habit of growth; while many of the elegant Cypresses, Junipers, Thujas, &c., are capable of being presented to us in quite a novel aspect, if judiciously gathered together in picturesque groups.

6. By no means widely removed from the Pinetum, in character and purpose, would be the *winter-garden*. In reality, as Conifers are almost invariably evergreen, an assemblage of them such as I have just described, would, in itself, compose a winter-garden of a particular kind. And, in a similar situation, a quantity of ornamental shrubby evergreens might be gathered together so as to constitute a very effective specimen of the irregular winter-garden. Or, if Rhododendrons and their allies were exclusively used, the same scene might be transformed into an *American garden*.

But the more usual or acknowledged application of the epithet "winter-garden" would be to a plot that is arranged in a purely regular manner, with the beds cut into quaint or at least formal figures, and the shrubs for these beds selected for the colours of their foliage, and placed each by itself in a separate bed. With a due regard, in the choice of plants, to diversities of height and habit, to the periods of producing flowers or berries, to the variegation or other conspicuous peculiarity of the leaves, to dwarf edgings of another kind of

plant and to the right employment of standard and other specimens, a formal winter-garden, whether kept apart by itself, or made to fall in with the general sweep of the lawn, may become deeply attractive in both summer and winter.

There will be the most obvious propriety in restricting all the elements of a winter-garden to evergreens. Plants of *dark* foliage, such as the common Yew, Irish Yew, *Taxus adpressa*, (which makes a beautiful low standard,) and common Savin, will be of great use in the composition, as will those with light-coloured or variegated leaves, those which flower or fruit, in either summer or winter, those fitted for edgings, and such as bear clipping into regular shapes. Among light-foliaged plants, the tamarisk-leaved Savin, the common Lavender, and the *Helianthemum canescens* may be mentioned, while *Kalmia latifolia* and *Daphne pontica* supply leaves of a pale green. Plants that flower some time in the summer, and fruit in the winter, may be represented by Cotoneasters, Ivy, Pernettyas, Gaultherias, Pyracanths, &c.; and those which flower in the winter or very early spring are *Erica carnea*, *Rhododendron dauricum atrovirens*, *Andromeda floribunda*, *Garrya elliptica*, *Berberis aquifolium*, Laurustinuses, &c. A few that are most showy, when in flower, at other periods, are Rhododendrons, Double Furze, Heaths, Helianthemums, Menziesias, Ledums, and *Azalea amœna*. The best variegated kinds include Aucubas, variegated Ivies, variegated Periwinkles, golden Thyme, variegated Savin, *Euonymus japonicus variegatus*, a variegated variety of *Rhododendron hirsutum*, dwarf variegated Hollies, and silver and golden Yews.

Of plants possessing much character as specimens for a winter-garden, a few may be indicated. They are Yuccas, Standard Rhododendrons, Cotoneasters, *Taxus adpressa*, black leaved Laurustinus, and Sweet Bays, Irish Yews, Irish Furze, Irish Juniper, *Abies Clanbrasiliana*, *Thuja aurea*, Tree Ivy, golden-blotched Holly, *Juniperus recurva*, and the golden-striped Yew. The following may also be used for edgings:—*Berberis empetrifolia*, *B. Darwinii*, *Epigæa repens*, *Gaultheria*

procumbens, blue, white and variegated Minor Periwinkles, variegated Savin, golden Thyme, and those which have been formerly recommended (p. 232) for edgings.

Laurustinus, golden Holly, golden Yews, and many plants which might become too large for an ordinary winter-garden, can sometimes be kept within due limits by growing them in pots or slate tubs, plunged in the ground, and occasionally lifted to prevent the roots from spreading into the surrounding earth. Others, as Box, and common Yew, may be retained in any given shape by clipping, and will be serviceable where specimens of a particular form are wanted.

The beds of a winter-garden will always look best if cut on grass, and it would be nearly impossible to edge them with Box, if they were divided by gravel walks, for the shrubs would soon damage or destroy the Box. Where gravel is the separating medium, therefore, they must be edged with stone, tiles, or slate.

7. In the present artificial state of society, with every species of business conducted in an anxious and hurried manner, and so many persons devoting themselves to mental or sedentary pursuits, all sorts of out-door exercise and amusement become additionally needful and salutary. And it is gratifying to find that there is, in this age, a wise tendency towards harmless indulgence of the kind. A demand, therefore, more frequently arises for a *bowling-green*, as an appendage to a garden; and this affords one of the least violent as well as the most domestic means of obtaining the desired relaxation in the open air.

I believe the orthodox form of a bowling-green is a square of about forty yards each way, and that the best players prefer to have the ground very *slightly* raised towards the centre. An oblong and narrower plot, however, will suffice for all ordinary practice; and as it is in no way requisite that the margins should be straight or regular, a bowling-green may often be concocted out of the principal lawn, where the ground is flat enough for the purpose.

Still, if there be sufficient space in the garden, and the natural levels of the land admit of it, a bowling green may be

better treated as a separate thing. Fig. 163 represents one that I designed for James Ball, Esq., of Newton, near Chester, and is of a circular form, the ground constituting the bowling-

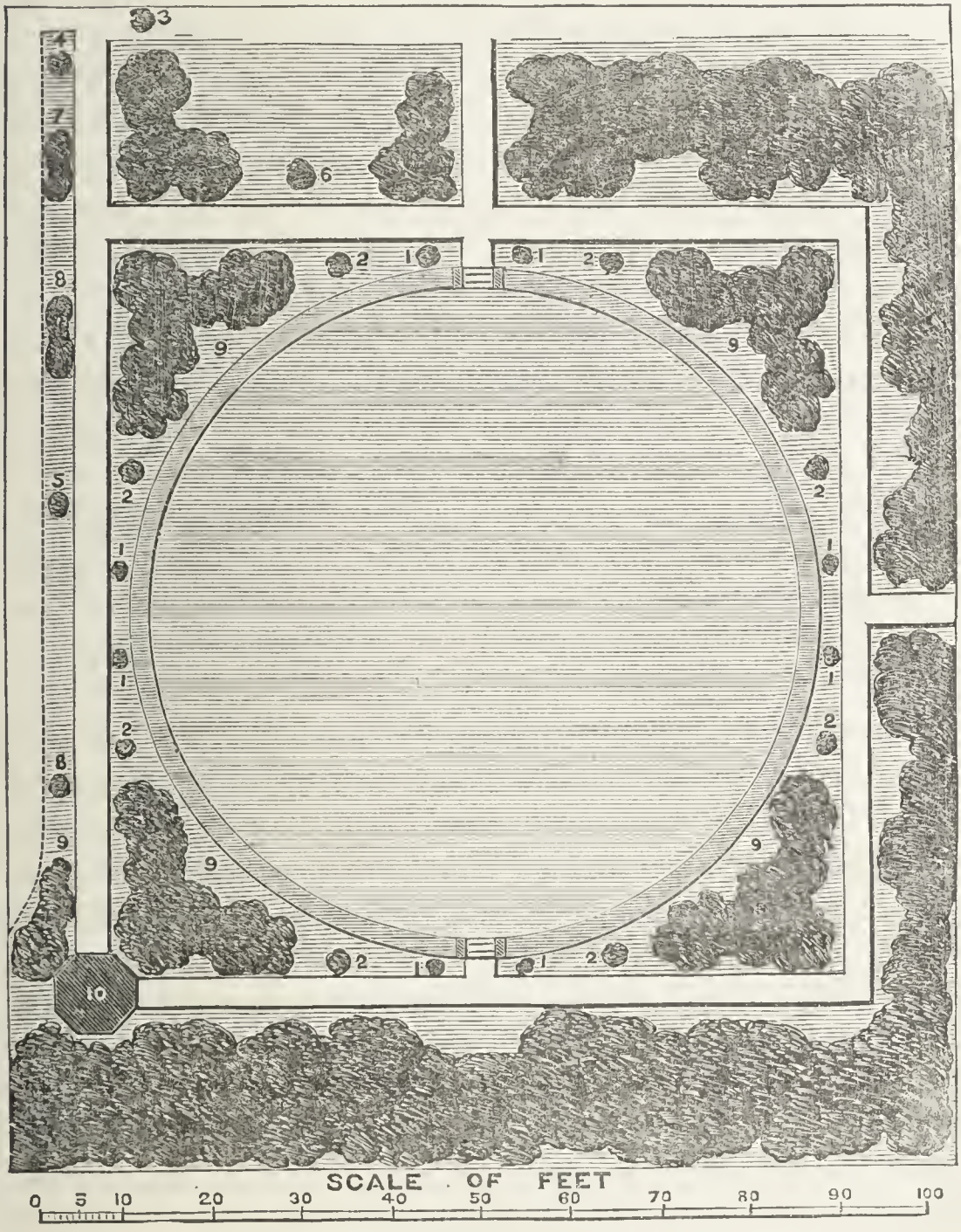


Fig. 163.

green being sunk two feet, and there being a terrace bank defining it all round. The circular shape was adopted as being more beautiful than a square, and as allowing, between the

green and the square walk around it, an opportunity of planting the margin effectively. The main object of sinking the ground, too, was one of convenience, to save unnecessary earth-work; but it also contributes to effect, and enables those walking in the garden, and keeping on the paths, to see the players better.

The top of the engraving is the north side, on which the house and pleasure grounds are placed. A small supplementary kitchen-garden, or potato ground, lies on the east, with a walk into it from the centre of the bowling-green on this side. The plantation to the south is on the boundary of the place, and there is an open field to the west. A summer house (10) appropriately finishes two of the walks, and is a convenient resting place for the players. The figures represent the following shrubs:—

1. Irish Yews.
2. Golden Hollies.
3. Hybrid Rhododendron.
4. *Erica multiflora.*
5. „ *carnea.*
6. *Spiræa Lindleyana.*
7. Mass of *Rhododendron hirsutum.*
8. „ „ *ferrugineum.*
9. Beds chiefly filled with Rhododendrons, with Roses on the side next the bowling-green.

In making a bowling-green, should much alteration of level have to be effected, the parts raised must be well trodden and rammed at the time of filling them, that they may not settle irregularly. It is likewise a matter of importance that the ground should be laid with good old sods, from a sheep pasture, or common, or downs, in order that the turf may be fine, and that it afterwards may be easy to take it up and re-lay it should the levels from any cause get disturbed. For these reasons, too, it is injudicious to sow it down with new grass seeds; for if it falls into holes or depressions, it will be impossible to alter these under four or five years, unless by the introduction of old turf in such parts.

8. *Water*, in summer weather, is always grateful, by imparting at least a semblance of coolness, in addition to all those beautiful and varied effects which the influence of atmospheric phenomena, before alluded to, begets. But an essential condition to its en-

joyment is, that it should be pure and clear. And this it can never be unless it is either continually changing by having an uninterrupted stream of fresh water flowing through it, or by being fully exposed to the action of light and air. Ponds that are encircled by trees are nearly always foul. Having a clay bottom and slopes, however, with some kind of pitching near the surface in parts exposed to violent winds, to prevent the banks from gradually washing away, and soiling the water, will contribute greatly towards keeping it pure. Aquatic plants are also of much use, when not too abundant, in preserving stagnant water from putridity.

In whatever way pieces of water may be introduced into a small place, simple forms appear by far the most congenial. Basins, either with or without fountains attached, and having a stone rim, will be in the best taste for formal gardens, and can be either circular or octagonal, or of any other regular shape.* Roundish or somewhat oblong pools or ponds will be another suitable class of figures for a small piece of water, where more agreement with nature is sought. But if still greater freedom be desired, and space be not so much an object, the shape may be more varied and irregular.

The principal advantage of a varied outline for water is, that it will not be all seen at the same time, and that by a tasteful treatment of its terminations, considerable indefiniteness may be obtained in it. It is most essential, however, that numerous and unnecessary curves and bays, which would destroy all appearance of breadth, and be suited only for very large lakes, where they could be carried out on a bold scale, should be omitted. Islands, too, though they increase the variety and beauty of an extensive sheet of water, rather fritter away and impoverish smaller lakes, unless they are adapted nicely to the dimensions of the whole.

No irregular piece of water can be made at all tasteful or pleasing unless the margins of it are appropriately planted, or

* See p. 119 to p. 121, where examples are given.

mounded, or both. As with a curved walk on a flat surface, and unfurnished with planting, the curves in a lake would seem needless and improper. It is therefore requisite to plant, or throw up a bank on all the promontories round the margin, diversifying the shape and extent of the planting according to the amount of curve that has to be hidden. And as bare mounds would rarely look sufficient in such a position, or effect all that was required of them, unless they were disproportionately high, it will be better to make them only low, and plant dwarf bushes upon them where they do happen to be employed. Larger trees, overhanging and dipping their branches into the water at other points, will be highly effective; and the weeping kinds of tree are especially suitable for such purposes. Alders, (in particular, the cut-leaved variety,) weeping Willows, weeping Birch, the American weeping Willow, which is exceedingly graceful, the deciduous Cypress, the Liquidambar, and the Tamarisk will be excellent plants for the margins of water in particular parts. For small islands, the common Dogwood, or the Arbutus, planted quite alone, and covering the entire island, will be very beautiful. Or a thicket of common Thorns, Hollies, or Furze would not be ineffective.

That a piece of water may not be too much enshrouded by trees, which, I have already said, would tend to make it impure, to destroy its clearness, and to deprive it of the sparkle, and glitter, and capacity for reflecting objects, which constitute some of its chief attractions, a large portion of its margin, especially round the bays and recesses, should be left unplanted, except with here and there a single specimen, or a small cluster of shrubs. These can be arranged mainly with reference to their actual effect when viewed from a variety of points, but not without regard to their appearance when mirrored in the water, or to the shadows which they will throw upon it at certain times of the day. And in this view of the case, not merely elegant forms should be chosen, but masses of flowering shrubs, which will produce broad effect, in the way of colour, should likewise be employed. Such would be the double Furze, Rhododendrons,

Laburnums, Lilacs, &c., and, if within the pleasure grounds, Hydrangeas, Dahlias, or even patches of showy Geraniums, might be added.

Smoothness and softness in the finish of the banks around water should be a leading feature, and the grass should slope down, more or less gently, to the very edge of the water, so that there be no hard line of earth between them. Even where the plantations come down to the brink of the water, there can still be a strip of turf below them, that the water may not wash against bare earth anywhere.

In more secluded parts, water can be treated rather less artificially, and have its banks formed of partially broken ground, with rougher grass or heather, and masses of jutting rock or old roots, on some of the more conspicuous points. This will heighten the variety and beauty of the reflections in it. But it requires consummate taste and art to effect anything of the sort. Gardeners in general have no notion whatever of dealing with ground, otherwise than in the common-place dressed manner.

Aquatic plants *can* be grown in any piece of water; but they will be less appropriate the more artificial the water is made, and will adapt themselves better to rougher and more rustic accompaniments. If kept near the edge, and placed almost wholly opposite the more prominent points of land, they will be nearly tantamount to specimen trees or shrubs planted in the front of swells in lawn plantations, and be equally good.

Stagnant water being very apt to become corrupt, and to evaporate largely in summer, some expedient should always be contrived for retaining water in lakes, and maintaining a tolerably fresh supply. Thorough puddling for the bottom and sides will be a good safeguard against loss; though it will not be needed where the sub-soil is naturally a stiff clay. And as few places would yield any other resource, it will be well to keep the water in the lowest part of the land, (as it should be in point of taste also,) and drain the whole of the ground, excepting the kitchen garden, into it. A moderate supply, in all but the very driest weather, will thus be provided.

Where anything in the way of a small stream passes through a place, and is not at all sluggish in its course, it may be rendered additionally interesting by having its fall broken here and there with masses of rock, and, where such a plan would not interfere with the general landscape, it can be covered in and darkened by plantation at various points, so as to allow small shady walks, banks of ferns, &c., by its side. When it takes a tortuous direction, walks of this description can cross it by means of a few stones, or a rough little arch, in different parts, and pass away from it for a few yards, to return again to its side in the next bend of its course.

If the position for a sheet of water be skilfully chosen, advantage will be taken of any natural stream that flows through the property, and by throwing a dam across the hollow along which it winds, a lake may probably be formed in a very inartificial manner, and at a light expense. This is precisely the case with regard to the piece of water depicted in fig. 164, which has been designed for the park of Sir Robert Gerard, Bart., at Garswood, near Newton, Lancashire. There is a natural concavity in the ground, within view of the mansion, and adjoining a small rivulet which flows from a north-westerly in a south-easterly direction; and by damming up this stream at the southern end, a very little excavation would produce a sheet of water of the outline shown in the engraving, and leave a bank in the centre for an island. The road shown in the sketch, along the eastern side, is intended for a private ride or drive, and winds from one of the main drives up the side of a picturesque hollow, and through some woods to another part of the park. The short branch walk from it leads to a contemplated boat-house. And there is a separate walk from the Hall, at the bottom of the engraving, which would pass all round the lake, being kept chiefly in the open park, but also running through two enclosures. The dotted lines represent the fences to all the plantations or enclosures, and the mode of planting will be fully apparent from the sketch. The area of the lake would be a little less than three acres.

As will be perceived by the plan, the part about the dam is enclosed from the park; and this gives the opportunity of shaping the ground nicely there, and of planting it densely.

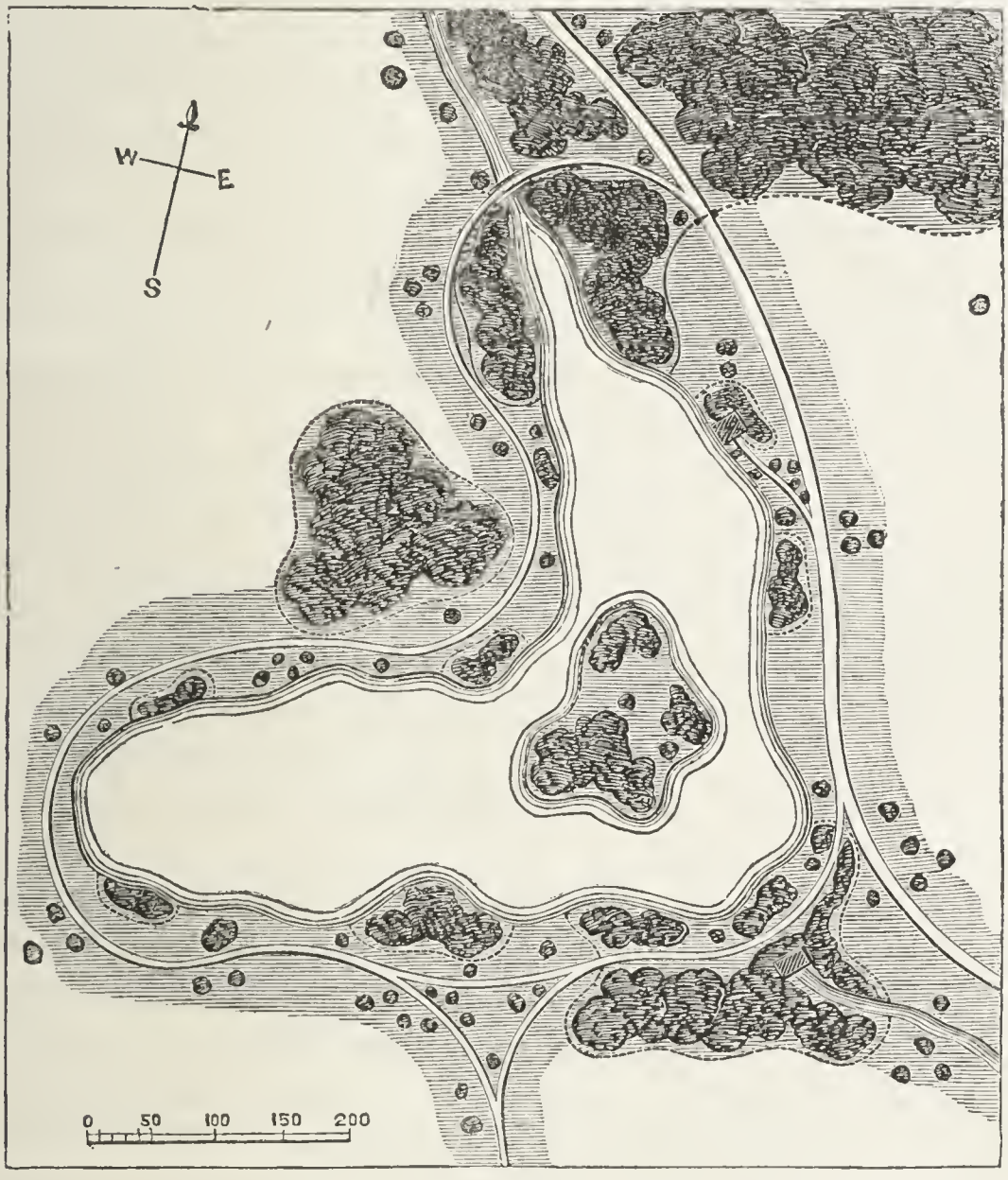


Fig. 164.

Too frequently in such cases, the treatment of an embankment of this sort presents a singular example of poverty and feebleness of invention. It is commonly made too narrow, or too abrupt, or is planted chiefly with forest trees, which, when they grow up, appear thin and meagre, and sometimes shut out a most charming view over the valley below.

The first requisite in making a dam is to place it at a point where the valley narrows, and the adjoining banks are tolerably steep and high. A trench of at least four or five feet wide, should then be taken out across the hollow, and be cut down till solid ground is reached. If this be clay, it will be so much the more satisfactory. The trench should then be filled up with puddled clay, and this latter be added as much as possible in a sloping bank on the side towards the intended lake, a good broad embankment being carried up simultaneously on the outside, as the work proceeds; taking care also to build up a chamber and drain, in cement, for an overflow, at the same time, with a strong sluice if it is wished to have the power of drying the lake.

Any overflow from a lake should always pass under ground for several yards, in a barrel drain, and emerge where the slope of the bank would naturally give it exit; after which the water from it, if there be sufficient volume, may flow away in an open stream, with or without the accompaniment of rocks to break it up into falls, according to the nature of the ground, or the steepness of the descent. Or, if there be only an occasional and scanty surplus of water, it may be kept entirely in a covered drain.

In planting an embankment, the predominant kinds used should certainly be *bushes*, with only a tree or two here and there, or a group of them, to assist the outline. Hollies, Laurels, Portugal Laurels, Rhododendrons, Box, and Yews, will make an excellent mixture of evergreens, and Thorns, Lilacs, Dogwoods, and Laburnums may be added, for summer effect. Any walk that crosses the dam of a lake, unless it be a branch stretching down the bank for the sake of exhibiting a waterfall that may be concocted from the overflow, must be carefully kept on ground above the level of the water, that it may not even *appear* dangerous. It may, indeed, be held as an established rule, that water should not be allowed to be seen from a point where it seems to be higher than the ground on which the observer stands.

Fig. 165 represents a piece of water of a more domestic character than the last, and is within the grounds of Owen Jones, Esq., at Thornton, Cheshire, a portion of whose garden has been given in fig. 18. When the site of the house was selected, in 1850, the property (about 100 acres) being bare of timber, and having no marked or individual character, I thought it desirable to fix upon a spot in the neighbourhood of a rather remarkable group of old abandoned marl-pits. These pits are exceedingly common in this part of Cheshire, and are always filled with clear water, and often with Water-Lilies and other pleasing aquatic plants. In this instance, too, as is also usual, they were accompanied with a number of rugged old Oaks, of stunted growth; and picturesque masses of Thorns, Furze, and other brushwood clothed the banks between them. I therefore wished to throw these pits into one, and thus form a small home lake; and the architect, Mr. Verelst, of Liverpool, concurring in this view, the house was placed as shown in the figure, and the water and other details portrayed are the general result, the islands being formed out of parts of the old division banks.

The approach to the house is from the east, and the drive enters the enclosed grounds at the bottom of the figure, and passes near the lake. The house is at 1, the conservatory 2, a summer-house 3, the house yard 4, the stable yard 5, the stables and their appurtenances 6, the garden yard 7, the vineries, with garden sheds behind, 8, the kitchen-garden 9, an American garden, in a hollow formed by filling up an old pit, at 10, a boat-house at 11, and a summer-house on an island, reached by a rustic bridge, at 12. Portions of several of these departments are unavoidably omitted from the figure, owing to the size of the page, and there is a small farmstead to the north-west of the stables, and an extra frame-ground on the same side of the kitchen-garden, a strong plantation surrounding and protecting the entire homestead on the north-west quarter.

The house being placed on a bank considerably above the level of the lake, and the ground sloping gently, and in easy

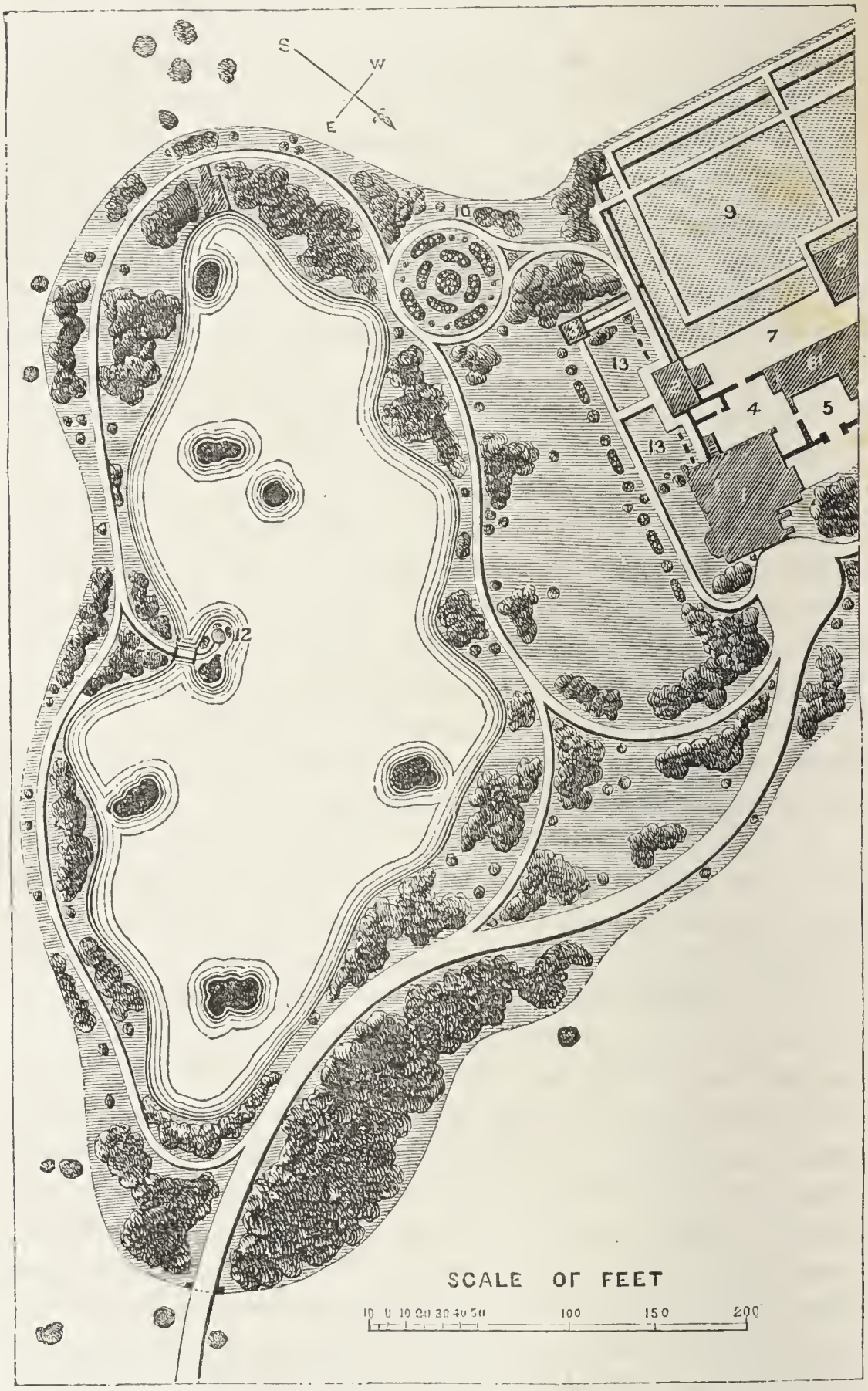


Fig. 165.

lines, from the one to the other, the lake, with its accompanying plantations, will eventually form a characteristic foreground to a flattish open country, in which, about fourteen or fifteen miles away, the Helsby and Frodsham hills rise up to compose a bolder distance. The islands too, being variously clothed with trees and shrubs, aid in diversifying and concealing the boundaries of the lake from many points.

When a piece of water is included in grounds that are of a formal character, and is made to increase or uphold that character from the windows of a large mansion, in some variety of the classic style, it may take almost any regular figure, but will, if lengthened into something resembling a canal, as at Hampton Court and Chatsworth, impart propriety and beauty to a vista, and fall readily into the lines of such a place.

Of this class of garden pools, fig. 166 will furnish an example. It is in the grounds of Sir Robert Gerard, Bart., at Garswood, and was not designed by me, though I have suggested the regularity of the accompanying treatment. It runs north and south, the mansion being rather more than a hundred yards from its northern end. A wood of full-grown trees closes it in to the east and west. It is proposed to put an ornamental parapet wall, with piers and low vases, round its broader end, to insert vases, on pedestals, in the centres of the squares in the adjoining walks, to put a handsome temple-like summer house at the south end of the water, and another as a westerly finish to the broad walk in the bottom of the engraving; converting a raised mound at the east end of the same walk into an elevated balustraded bastion, which will terminate an ornamental wall that joins it from the north, and severs the pleasure grounds from the projected kitchen garden. The lines of walk and other arrangements will be easily traced on the plan; but the dotted line which runs east and west from the broader part of the pool marks a line of fence, which would be made to exclude game, and to separate the dressed pleasure grounds from the less highly kept parts to the south.

The leading intention in what has been thus suggested has

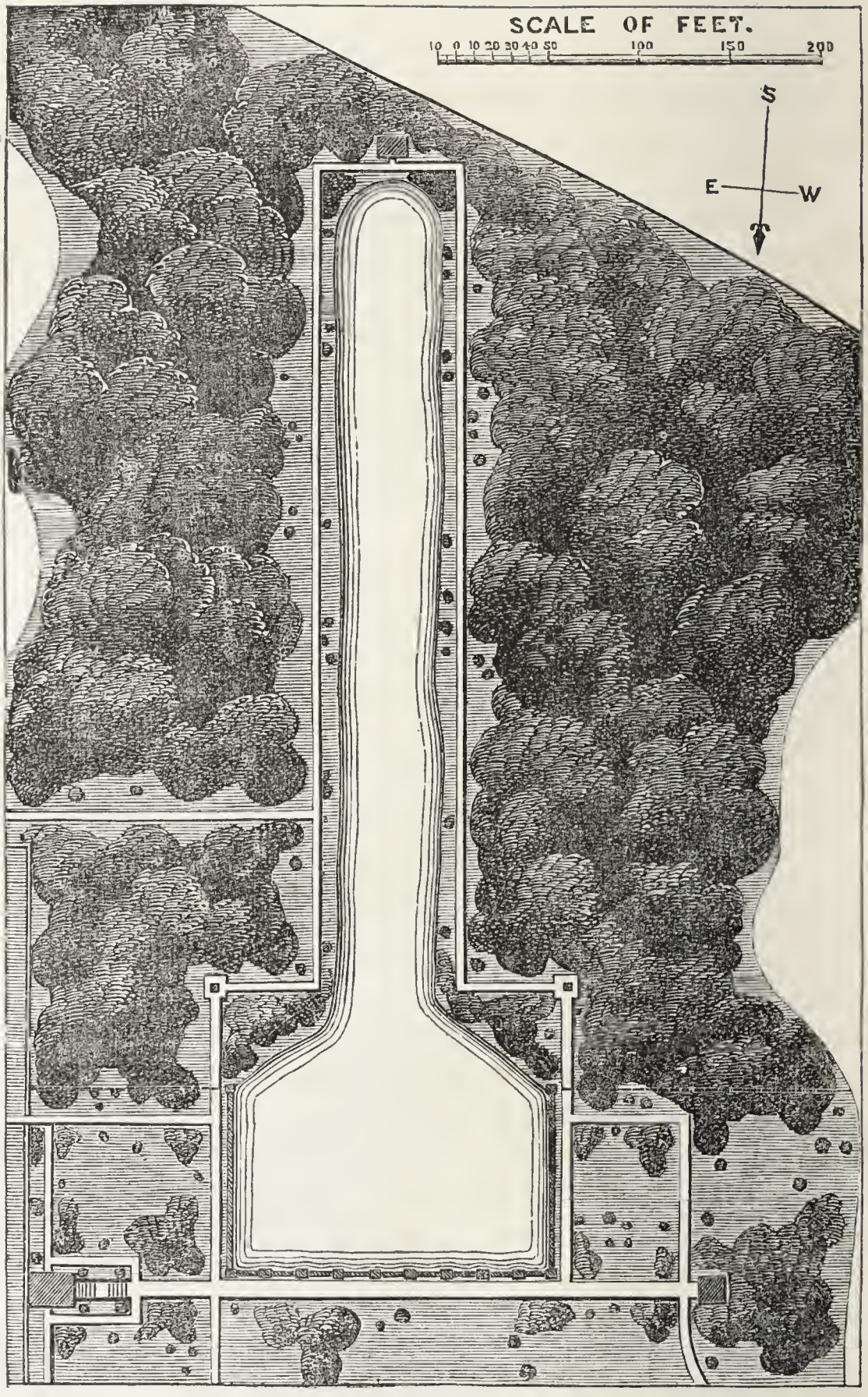


Fig. 166.

been to sustain the formal character of the pool by architectural and other accessories, of sufficient dignity to comport with the magnitude and style of the mansion. And it may be remarked that, wherever such regular pieces of water are admitted at all, they should ever be attended by some kind of architectural ornaments. Rows of statuary or vases along their sides will, in some places, be peculiarly suitable.

In making purely artificial pieces of water, the depth should not be allowed to exceed from four to five feet, and the slope of their banks must not be too steep, while it should blend nicely with the ground around. Fig. 167, which is on a scale of four

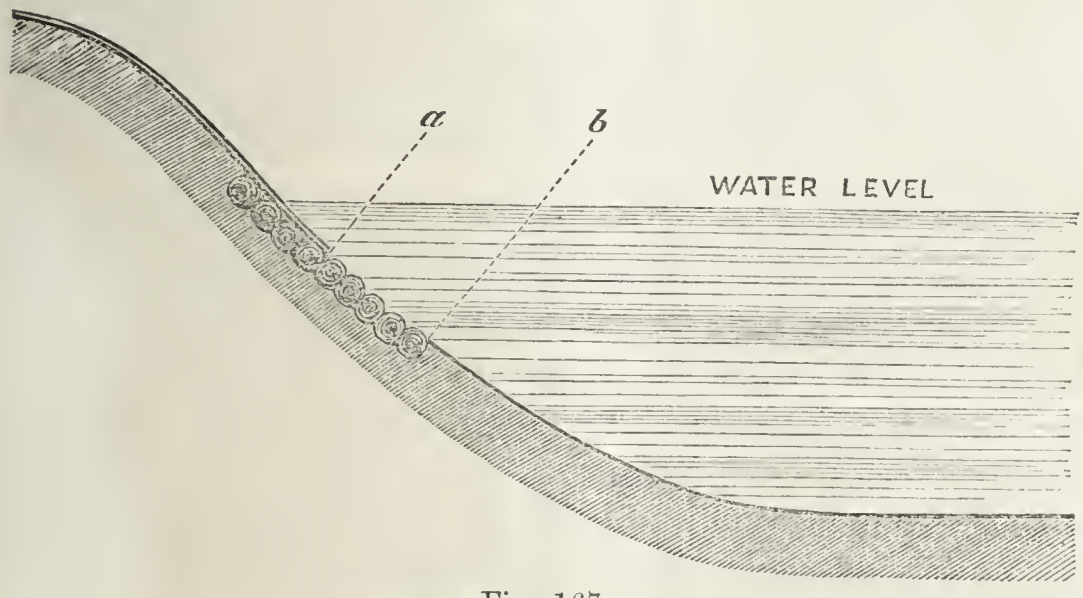


Fig. 167.

feet to an inch, will exemplify, in section, a good form for such banks. And it will also show, from *b* upwards, how the banks can be pitched with stone, so as to preserve them from being washed away by the action of winds on the water. The stones can either be rough boulders, or more irregular small blocks set on edge, or in large flattish masses. They should be well bedded into the bank, extend two feet (in vertical depth) below the surface of the water, and present a somewhat rugged face. In turfing the banks above, too, the sod (indicated by thin double lines in the section) should stretch down into the water as at *a*, at least nine inches below the water level ; for there is

a manifest beauty in the perfect union of the grass and the water, where the latter comes within the range of the pleasure garden. Fig. 168 may possibly suggest a hint or two in regard

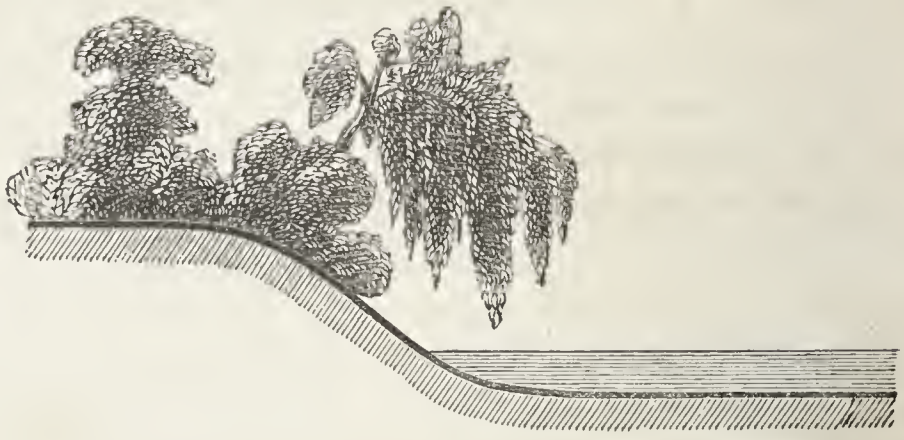


Fig. 168.

to the profile of groups of planting by the sides of such pieces of water.

Water-birds, on lakes of any magnitude in parks, or on ponds in woods beyond the limits of the pleasure-ground, are generally pretty and vivacious, and give life and motion to any scene. Islands, covered with dense masses of shrubs, are particularly useful as breeding places for water-birds, and as protecting them, at night, from foxes and other animals of prey. Small rude shelter-houses for aquatic birds may likewise become characteristic ornaments to the margins of such islands.

But water-birds should on no account be admitted upon ornamental water in pleasure-grounds, as they destroy the beauty of the banks, foul the water, and are otherwise a nuisance. A pair of swans might possibly form an exception.

Bridges, if at all wanted, ought to be of an exceedingly quiet and simple character in a small place. They should certainly never be of dressed wood or stone, unless they have to carry the approach to the house over a moat, or river, or similar piece of water. For merely crossing the arm of a small lake, or giving access to an island, a simple rough plank, sufficiently broad and stout, with the bark left on at the edges, and a hand-rail made of undressed fir or larch wood, with the bark on, will sometimes

be suitable. Or a rather more perfect and ornamental rustic bridge, that is altogether wanting in pretension, and does not stand so high as to become very conspicuous, may be chosen in other places. Lightness and yet safety, rusticity, and the absence of anything marked or staring, will be the leading characteristics demanded.

One of the most obvious forms for such a bridge is exhibited in fig. 169, where two strong larch poles are thrown across a

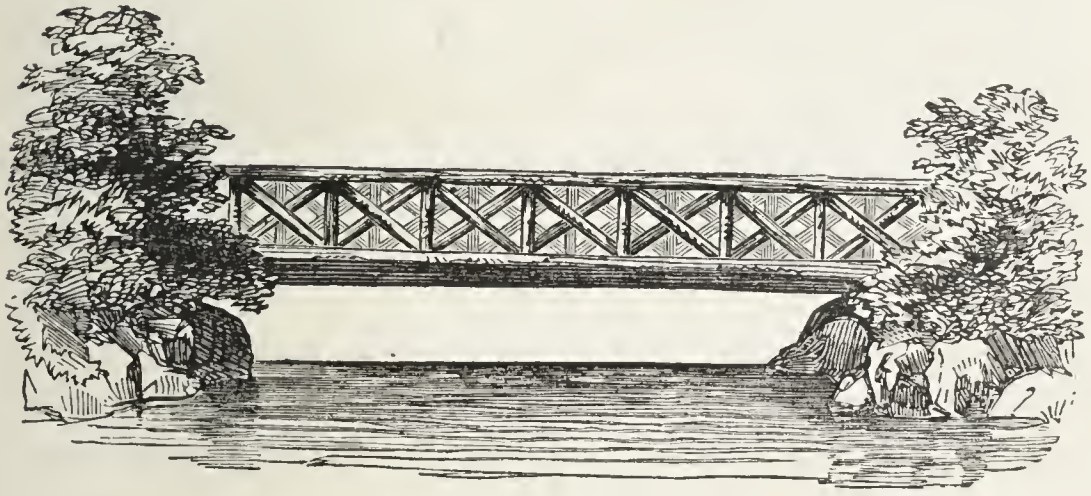


Fig. 169.

piece of water, and a path of cross pieces formed upon these, with a simple hand-rail, and light upright and diagonal bars of the same material, on either side. This bridge is very low, and would not admit a boat beneath it, being designed for a stream about twelve or fifteen feet wide. But it might easily be made higher, if necessary, by obtaining, either naturally or artificially, additional elevation in the side banks. The sketches, figs. 170 and 171, are to the same scale as the last, (six feet to an inch,) and these bridges are raised somewhat higher; in the one case (fig. 170) by steps, and in the other by an incline in the pathway. They were prepared and put up for Thomas Eccles, Esq., of Lower Darwen, Lancashire, and carry foot-paths across a small stream in the grounds of that gentleman.

Wherever bridges are used, and whatever may be their material or character, they should never appear to spring out of the

bare ground, or be left without proper support and furniture in the way of trees and shrubs. And the same observation will be applicable to viaducts. This provision, moreover, is not merely

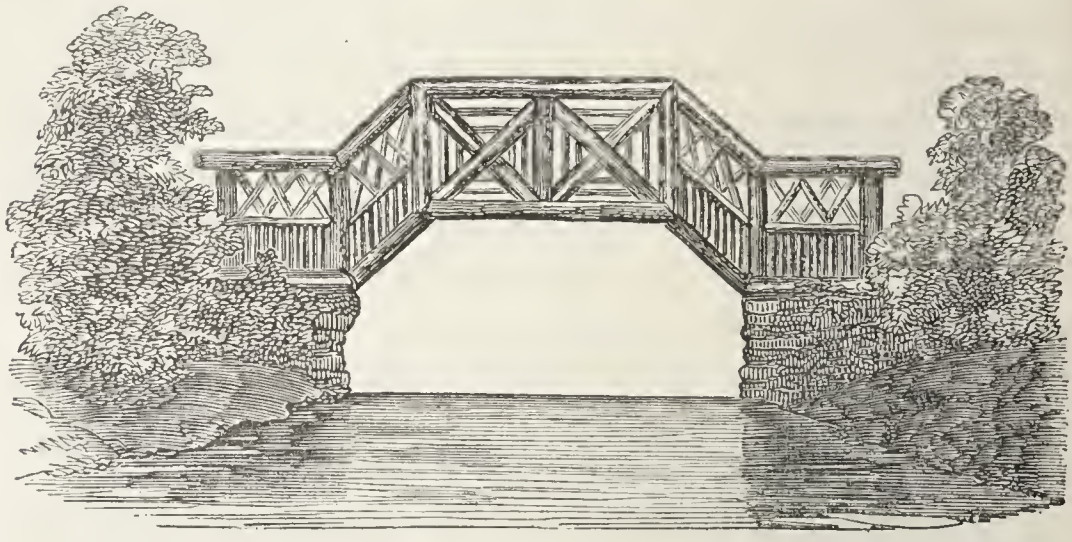


Fig. 170.

necessary as a matter of safety; for no extension of hand-rails or parapet walls would accomplish the same end. It is demanded artistically, to relieve and soften the rigidity of line,

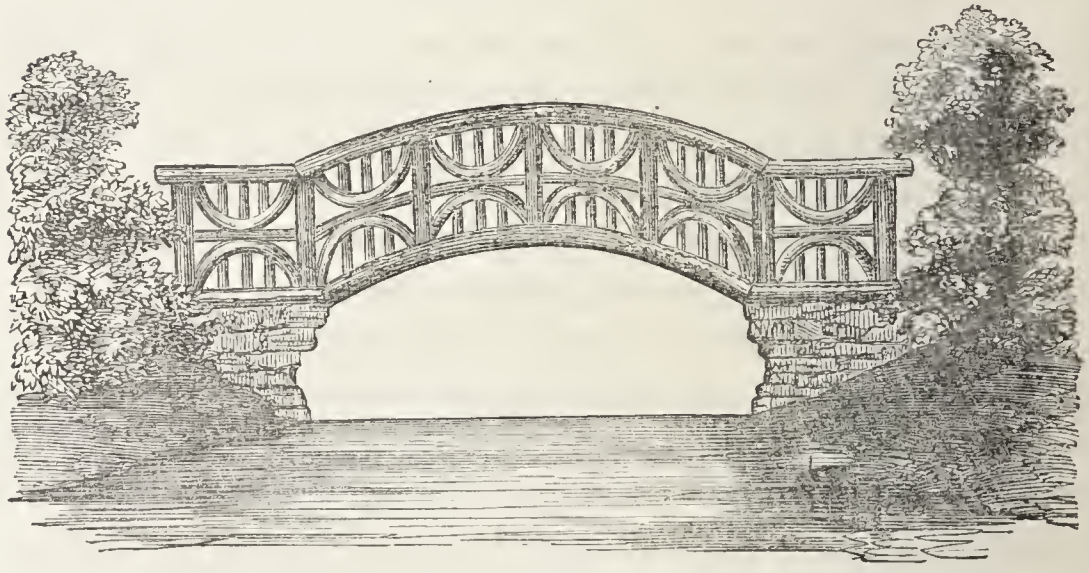


Fig. 171.

and to associate the object better with the natural accompaniments beyond. And where embankments have to be made

at the ends of bridges, to carry a walk or road easily over them, the addition of masses of shrubs, to mask those embankments, is all the more urgently required. The idea thus sought to be conveyed, will be further illustrated by reference to the last three engravings.

Boats are seldom desirable on a small piece of water, as they occupy it too much, seem out of proportion, and reduce its apparent limits. When the water assumes the dimensions of a lake, however, and there are islands upon it, boats become indispensable; and, to preserve them, some kind of *boat-house* will have to be supplied. In the grounds or park attached to a Grecian mansion, a boat-house in the shape of a classic temple may be appropriate. Ordinarily, some very rustic kind of structure will be decidedly better.

A *boat-house* may take the form of a miniature Swiss cottage, and have a reading or shelter room over the part in which the boats are kept, with a good balcony towards the water, to afford facilities for fishing. It may thus combine three objects. Or it may, if suited to the style of the house, have a small open Italian pavilion over the boat department. Or, in more picturesque scenes, it can be made in the very rudest form of a low hut, and simply be thatched with reeds, heather, or straw. In each of these cases, however, it should have a very bold, flattish, and broadly-projecting roof.

9. *Arbours*, *summer-houses*, and *covered seats* of all kinds, may be very convenient, and productive of much comfort in a garden, if a few plain rules be observed in their construction. They should be decidedly dry, and therefore must never be placed in a low or damp situation, or be too much shaded, or have the floor simply on a level with the ground. A raised floor will, in fact, be indispensable, and it will be drier and warmer if boarded, or if open wooden stands for the feet to rest upon be fixed all round it along the fronts of the seats.

Summer-houses should never be made of materials that will harbour dust, dirt, or insects. Moss or heather linings will be thoroughly objectionable on this account; for they will never

be altogether clean, and various sorts of insects will be encouraged to lodge in them. Rough cushioned seats and backs, or green baize, in arbours that are open to the weather, will be alike bad in the same way. And wood with the rough bark on is only a trifle better. The best lining for them is small hazel or oak boughs, about an inch in diameter, unstripped of their bark, which will be quite smooth, and sawn to various lengths, so as to be fixed up to some fancy figures, of no very elaborate pattern. This will be clean, and dry, and ill adapted for the encouragement of insects, and very durable, which none of the other things named are at all likely to be.

In point of taste, summer-houses should be concealed from the windows of a dwelling, or correspond with it in style. A rustic arbour will not, however, be an unfit accompaniment to a building in the Swiss character, or even to some kinds of house Gothic, if its details be accommodated thereto. But it would be entirely inharmonious with a building in the Grecian or Italian manner, which demands more artistic and classical attendants. Everything rustic should, if employed at all, be planted out from the view of such houses. And perhaps the fittest form in general for a garden decoration of this sort *will* be some truly rustic object, made of rough wood, unbarked, thatched with reeds or heather, and partly covered with climbers, (of which Ivy should be one, because of its evergreen nature,) but partly supported by trees and shrubs, out of the front of which it should appear to spring.

Fig. 172 represents the elevation and ground-plan of a rustic summer-house which I had erected for David Bromilow, Esq., Haresfinch House, near St. Helens, and is made simply of unbarked Larch, and thatched with heather, the interior seat and lower part being lined with dressed and stained deal. It is placed on a mound in the pleasure-grounds. The scale is 8 ft. to an inch. The plan, fig. 173, is for a covered seat at the end of a walk in the grounds of J. A. Rose, Esq., of Wandsworth Common, Surrey. It is of similar material, externally, to the foregoing; but the roof is boarded, and covered with the same

wood as the sides. The ground-plan is in fig. 174, and the border on the right is for climbers, the whole being backed up by masses of evergreens. The smaller ornaments outside are

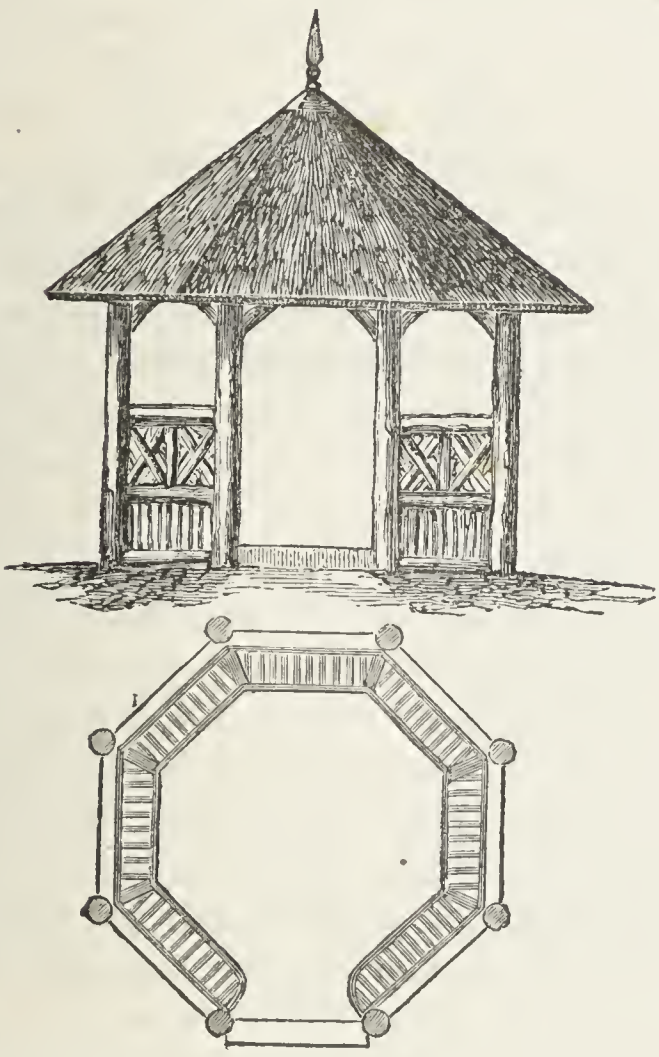


Fig. 172.

to be made of hazel, and the interior is to be fitted up with the same wood, in bars of an inch to an inch and a half diameter, with the bark on.

Neither of these designs is submitted because it possesses remarkable merit, but merely as an illustration of the object of the text. In very rural or picturesque situations, shelter-houses or reading-rooms may take the forms of a rude hut, and can hardly be made too bold or rugged in their character.

This kind of erection requires to be placed by the side of a

walk, or at the end of one, so that it may be accessible in all sorts of weather. And it should likewise be put where it will not merely seem a resting or shelter-house, but will command some view of the garden, or house, or country, that appears to

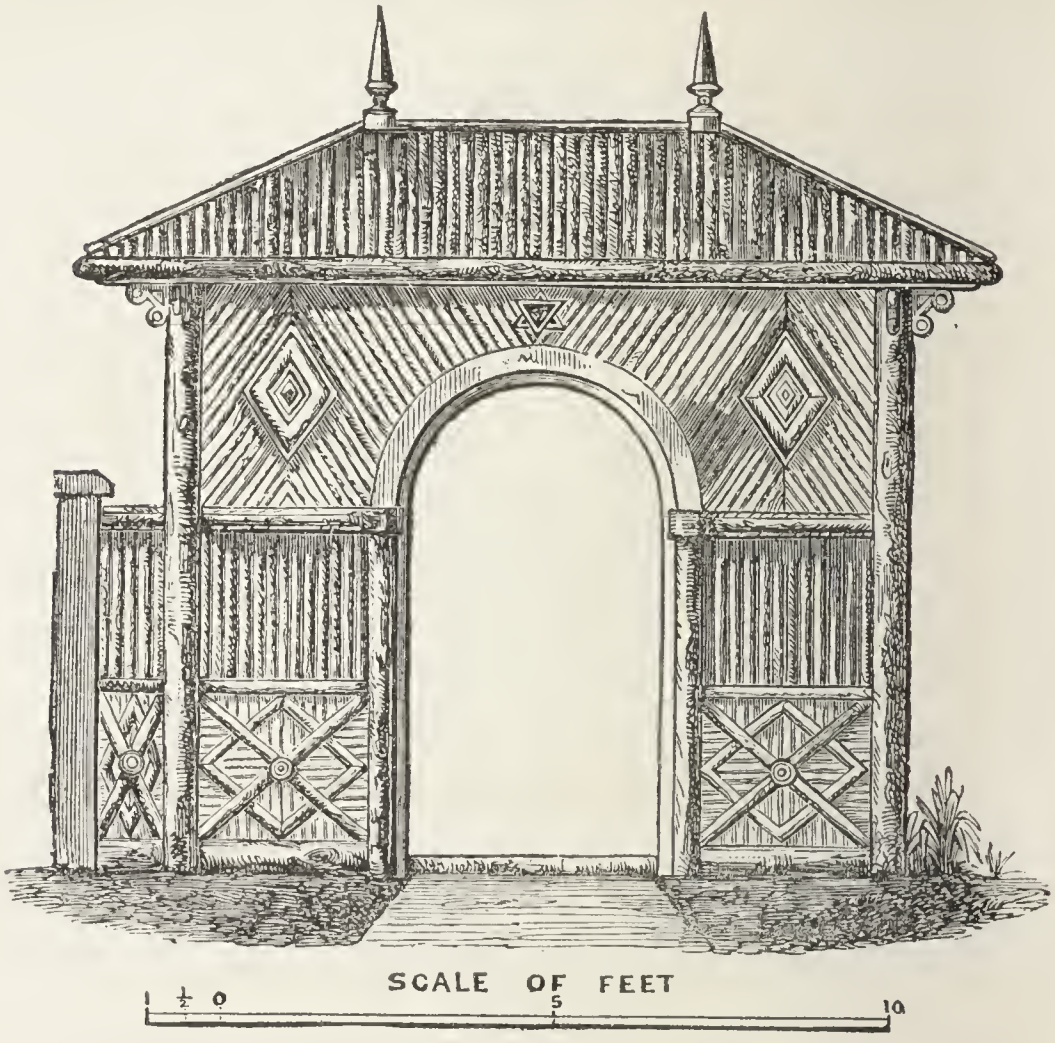


Fig. 173.

demand dwelling upon. A far greater meaning and propriety will thus be imparted to it. And seats of every class, except those which are put beneath trees, solely for the shade, should in like manner have a distinct and palpable object, of drawing attention to points of landscape that invite close examination, beyond the common purpose of supplying rest.

Temporary arbours, formed of a few long branching sticks, fastened into the ground, and drawn together at the top, or with a more or less simple or ornamental frame-work of wooden

or wire-trellis, and covered with climbing Roses, Ivy, Clematis, or other climbers, or with some pretty summer plant of sufficient luxuriance and strength, will furnish an agreeable place for retirement and shade during the warmest months; but are not, of course, fit for wet weather or winter. Even a weeping

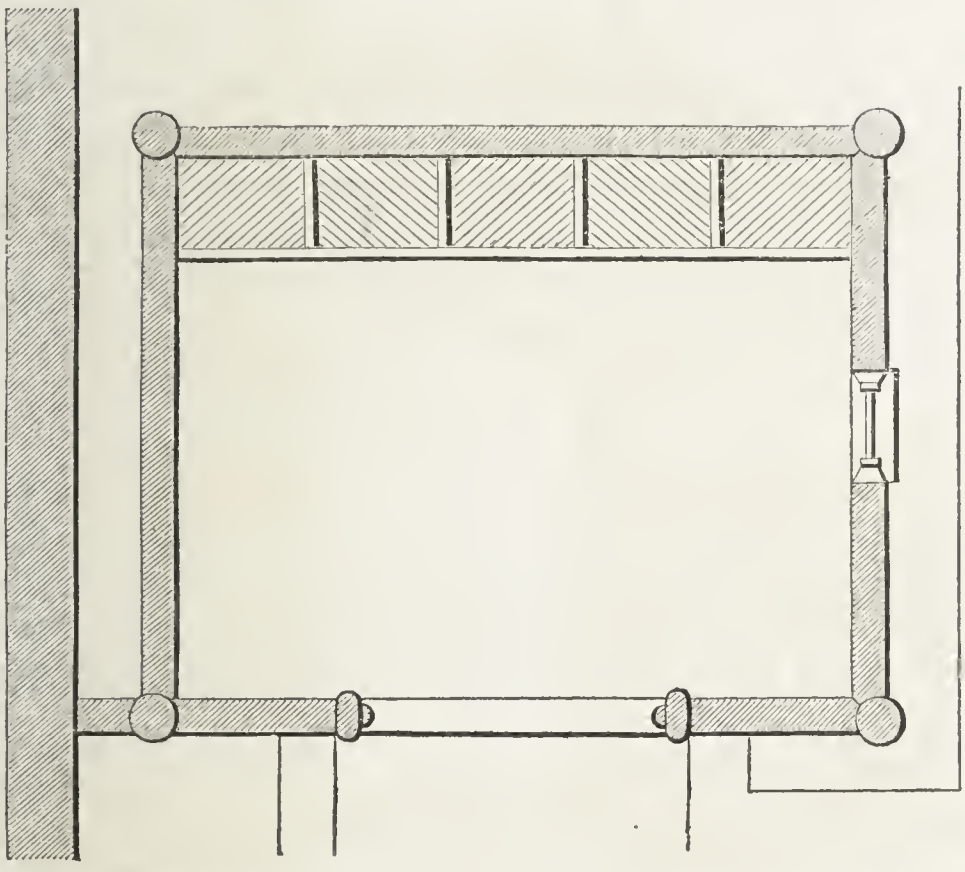


Fig. 174.

tree, if judiciously attended to at first, and not made too artificial, will, by having a seat placed under it, often supply a very pleasant bower in summer.

The old-fashioned bowers or arbours, which were frequently composed of Lime trees, (one of which doubtless gave rise to Coleridge's beautiful lines entitled "This lime-tree bower my prison,") are now rarely met with, being dark, damp, and difficult to preserve with any degree of neatness. The tendency of the Lime, however, to bend its shoots to the ground, when unmolested, and strike fresh root there, has occasioned an extraordinary specimen in the gardens at Knowle Park,

near Sevenoaks, Kent, the residence of Lady Amherst. It is thus described in a brief account of the place which I published in 1851.*

"Besides other strange and striking examples, there is an old Lime tree on one of the lawns, the branches of which having naturally bent downwards towards the earth, have there struck root, and it is now surrounded with myriads of tufted trees of various ages and sizes, covering altogether an immense surface. The parent plant is, indeed, beginning to decay, and some of its numerous progeny are nearly as large as itself. Around the same stem a sort of natural bower is formed, from which there are many little winding avenues to the outside, realizing most perfectly the picture of the Banyan, and its

'pillar'd shade,
High overarched, with echoing walks between.'"

10. *Statuary*, *vases*, and similar *architectural ornaments*, are the fitting associates of Grecian and Italian houses, and appear less suitable in relation to every other style. Not that such things as low terrace walls, with or without tracery, pillars for sundials, ornamented with the details of pointed architecture, and even vases or urns of a particular form, and with proper decorations, will be faulty in connexion with Gothic buildings, and formal gardens of the same character. Only, the varieties of the Grecian style, with their architectural arrangement of walks, beds, &c., would appear most to correspond with and demand such ornaments as vases, tazzas, urns, pillars, sculptured figures, basins of water, with fountains, and the like things, to carry out and finish their expression and design.

It may be worthy of consideration, in adapting statuary or sculptured figures to the purposes of garden ornament, whether there is not an unmeaning anachronism in our persevering adherence to the old classical subjects and nude representations; and how far it may not be desirable to break from such

* "The Parks, Gardens, &c., of London and its Suburbs, described and illustrated."

trammels, and present rural objects, or local peculiarities of costume, or some artistic embodiment of such ideas as the country and a garden suggest. For, apart from the mere beauty of form, it surely cannot be fitting that the subjects proper to a sculpture gallery should be transferred at pleasure to the region of the garden, as though the latter could claim no style of embellishment peculiar to itself.

Besides the choice of subject, however, the style of treatment in garden sculpture requires revision. Excessive smoothness, such as will be found in naked figures, is a great charm in works that are to be examined closely and in the house. But, out of doors, the greater ruggedness of drapery, and the introduction of rougher, bolder, and more prominent parts, such as will yield shadows, and impart picturesqueness, will be more satisfying to the eye, and more in harmony with natural objects.

Figures that are composed of plaster, and coloured nearly white, have a very paltry look in a garden, especially if they are so small as almost to degenerate into images. Plaster vases, however, or rather such as are composed of what is termed artificial stone, or terra-cotta, will, if properly coloured and sanded, scarcely be known from stone at a little distance. And iron, which is now a good deal used for making these things, answers exceedingly well, if, like the plaster, it be duly painted and sanded.

All sculptured ornaments that are employed in the neighbourhood of Grecian buildings, should be classical in their design, and, of whatever material, be well executed. Any inferior thing, in either of these respects, had better never be introduced. Comparatively few manufacturers seem to hit upon pure and simple forms for vases, though there is happily a better taste beginning to prevail, in regard to all such subjects.

Some latitude of choice is allowable with respect to the positions of any architectural figures in a garden. They ought not, however, to be placed out on the middle of a lawn, except in very rare instances, (such as sun-dials occasionally,) nor can they usually be allowed to stand on bare earth, or in the midst

of a bed of flowers or shrubs. The fittest side for them seems in the immediate vicinity of buildings, on or near low terrace walls, at the ends of walks, on gravel, at the corners of a square or oblong plot that is surrounded by walks, in the centre of a circular plot, or in the middle of two walks, where they cross each other.

11. A *green-house* or *conservatory* is a luxury which few who can afford it, and are fond of plants, will be disposed to forego. When attached to the dwelling-house, which is at once a convenience and a disadvantage, it is too often erected as an afterthought, and thus appears as a patch to the building; or is merely tacked on to it by the architect, as a part of the first design, on account of the difficulty of making it enter into the composition of a structure. The difference between a green-house and a conservatory is that the former is for the entire *cultivation* of plants, and the latter only for their *display* when in a flowering or otherwise interesting state. The mere fact of being attached to the house does not of itself form a distinction, unless the bulk of the objects in it are *planted out* in beds or borders, when it becomes a conservatory, however small may be its dimensions, or however it may be otherwise employed.

If united to the house, it should be made a decidedly architectural object, and not look like a superfluous appendage, of a different character. Light iron conservatories, with curvilinear roofs, can seldom, if ever, be properly blended with the rest of the building. Sufficient lightness and elegance may always be readily attained, without such incongruity. The front of a conservatory in the position under notice, should generally be as high as the ceiling of a ground floor of a house, and its cornice range with the string course of the building, if there be any. The roof may be kept as low as possible, so as to be very little seen. All heavy pillars, mullions, &c., must be expressly avoided; for one of the most vital features will be the free admission of light, if plants are to be *grown* in the house. But if intended only for flowering plants, light is not so much an object. Liberal provision should also be made for ventilation

at the sides and in the roof; and a trifling command of heat will be absolutely requisite. The best aspect would be south-east or south-west.

Although having a conservatory thus within, as it were, the walls of a dwelling, makes it delightfully accessible at all seasons, and gives a pleasant object through one of the drawing-room or library windows, when it is thus entered, yet the only kind of structure that can consistently be built in such a situation will not be fit for growing plants in; and unless an additional plant-house be possessed, or an adequate number of pits and frames to maintain a perpetual supply of blooming plants, a house of a different character, in another position, will be highly desirable.

A conservatory that communicates directly with one of the chief entertaining rooms is sometimes found objectionable, on account of admitting dampness, an earthy smell, or the odours from fumigation by tobacco, or insects. It is therefore generally better to attach them by a glass corridor, or interpose a small ante-room, museum, or sculpture-room between them and the drawing-room, or remove them still further from the house, and approach them by a covered way. It is no doubt very agreeable, where there is a suite of rooms terminating in a conservatory, to be able to open them to the latter at night, for the purposes of an entertainment. But it must be remembered, where gas is used, that this is highly injurious to plants, and often causes them to throw off all their flower-buds.

When a corridor separates the conservatory from the house, it affords an opportunity for making a difference of level between the two points. And a conservatory that is two or three feet below the floor-line of the house, will have its flowers much more favourably displayed from the window or glass door that may lie in that direction. This is the case with the conservatory in fig. 188, and the effect is very pleasing.

No conservatory should ever be put on the entrance front of the house, which is an inversion of all rule, and presents the best feature of the garden first, and destroys all privacy. Where a house is very near a public road, however, and there is not

room for a carriage-drive within the gates, or it is desired to have the bulk of the place seen only from the principal windows of the house, a glazed corridor, of sufficient breadth to receive plants on both sides of the passage, will form a charming entrance porch; flowers in a vestibule or lobby always appearing to give a visitor a smiling and cordial greeting.

Sculpture of a high order, in marble, or marble vases, urns, tazzas, &c., can be most fittingly accommodated in architectural conservatories, whether on pedestals, or in niches and recesses. Nothing throws out and relieves marble statuary so well as dark-foliaged plants, such as Camellias, &c.

Wood or stone will be superior to iron as the material for a conservatory. There is a thinness and poverty of appearance about iron, which is particularly prejudicial to architectural effect; and its use is also incompatible with the free introduction of climbers.

The treatment of the roof in a conservatory, whether it be the exterior or interior, is a point of great moment. In general, the roof of a conservatory (unless it be Gothic) should be rather flat; and, if the style be Italian, the roof may overhang considerably, and have light cantalivers beneath the eaves. Small attics or lanterns may frequently be made ornamental, and will be useful for ventilation. In Gothic conservatories, cross beams or tie pieces may render the interior characteristic, and give additional means for receiving climbers. *Colour*, too, may be sometimes employed in picking out the mouldings of the rafters; but it should not be too glaring.

It is altogether a mistake to ignore entirely the use of colour for conservatories, and to adhere to the cold and monotonous white which is most frequently selected. A warm stone-colour, with the mere sash-bars painted white,—or, if the framework be of wood, *stained* deal or oak graining,—will be greatly superior to white, and stages (of wood) should invariably be painted green.

A span-roofed green-house, detached and near the kitchen-garden, if only a moderate height, and ranging from north to

south, will be in every sense the best for the *cultivation* and display of plants; since in it they will be brought near to the light, more on a level with the eye of the observer, and very accessible, both for examination and tendance. It is indispensable, however, that it be not high in the roof, and have, in fact, only sufficient height to enable persons to walk comfortably inside. But, as the lowness recommended has to do with the health of the plants, and not with the external appearance, it should never be buried in the ground, or be entered by descending steps. It is better, rather, to have it slightly raised above the ground level, with one ascending step into it, to keep it quite dry and airy. The object of its standing north and south is, that it will thereby get most sun at all periods of the day.

In the interior arrangement of such a green-house, it will be well to have the principal stage along the centre, with a narrow one against either wall, and a walk between the middle and each of the outer stages, the entrance being at one or both ends. This will give more variety than if the path were down the centre alone, and afford the means of showing the plants more perfectly. The stages ought not to be more than three or four feet from the glass, the side ones being quite flat, and that in the middle in a series of ascending shelves, so as to exhibit all the plants well. It is a good plan to have stages made of narrow bars of wood, with small openings between them, to let the drainage from the pots flow away freely, and also to facilitate the process of cleaning; a stage with open bars being much more easily kept clean than a close one.

As climbing plants form one of the greatest ornaments to a green-house or conservatory, and do not injure other things if they are properly pruned and restrained, means should always be provided for growing them conveniently and well. The common mode of planting them in pits formed beneath the paths, or boxes placed below the stages, is open to serious objection, on account of depriving the soil and roots of all light and air, and thus prejudicing the production of flowers. A far

preferable course is to keep the boxes or large pots containing them on the shelves, along with the other plants; and thus secure to them the same advantages as the rest.

Borders and beds in conservatories, for growing the plants in, are very undesirable in a limited space, as plants, when placed in the free earth without pots, soon become large and rambling, when, of course, only a small number of them can be accommodated. Where the specimens are mostly large, however, and of an enduring but not rapid growing character, it may sometimes yield a finer effect to have them plunged in beds on a level with the floor in a low house, without taking them from the pots.

Some modification of the practice just mentioned, or the placing of plants about in groups and singly on a paved floor, or a varied disposal of the stages, will relieve any kind of conservatory of the extreme tameness and want of character so generally prevalent, and convert it into an object of diversified and constantly changing interest; for whether it be in the grouping of the plants on a floor or on stages, or in the provision of spaces for passing among them for the purposes of inspection or culture, a conservatory should, in a certain way, resemble a flower-garden, and be treated, to some extent, as an in-door parterre. The simple and monotonous stages commonly seen, are utterly void of either beauty, art, or variety; and a complete reformation of this branch of gardening is strongly needed. Perhaps a mixture of stages, and wire or other ornamental baskets and vases, and specimens placed on the floor, would occasion the highest diversity, and afford the greatest scope for an ingenious display of plants.

It may not be foreign to the design of this work to add that any method of partially breaking or relieving the space between the glass of a roof and the tops of the plants on the stages, or the heads of visitors in the paths, will get rid of another and very manifest defect in most conservatories. Allowing climbers to grow a little loosely, and dangle with the rafters, will do much towards accomplishing this; but a point which has more

to do with the construction will be to furnish hooks or staples, by which, at various parts, climbing or trailing plants in pots can be suspended from the roof, while their branches are left to depend gracefully in the air. The wire baskets introduced at the Sydenham Crystal Palace, and now (1858) becoming common, will furnish the happiest facilities for attaining this end. Adequate contrivances for shading will further require attention.

Should any wall of a conservatory be so high as to show much above the plants on the stages, it must be covered with wire rods or a wooden trellis to support climbers, as a blank white wall would appear very bald and disagreeable in such a place. Many pretty mosses or Orchids might, however, be suspended on blocks of wood, or in rustic or wire baskets, against the back wall of a conservatory, if the temperature were never allowed to sink very low; and these would help to cover, enliven, and adorn it.

Hot water is certainly the best medium for heating any plant-house: and the simplest and least complex forms of apparatus will be preferable, as they are less liable to become deranged, and can soonest be brought into action. When sudden and violent frosts occur, the difference of an hour in the diffusion of heat between two kinds of apparatus hurriedly brought into use, may determine the safety or the loss of an entire collection of plants.

Every green-house should likewise contain a cistern for receiving the rain-water from its roof, in order that water of proper quality may be always at hand for the use of the plants, and that its temperature may in some measure assimilate to that of the house itself.

In detached green-houses, a position not far from the kitchen-garden, in a somewhat private corner of the place, where a small flower-garden can be made in the front, and a shed for potting, for a heating apparatus, and for other conveniences, may be had at the back without being thrust into notice, will be very appropriate. I have suggested nearness to the kitchen-garden, or to

the garden-yard, because in that part these essentials are most likely to be met with.

Pits and frames, if made a little ornamental, and kept neatly, and heated by hot water, (and not by stable manure,) can be put in a similar place, though without the accompaniment of the flower-garden. Or they may be kept in a corner or on one side of the kitchen-garden, or, if heated by manure, have a small detached yard made on purpose for them and manures or composts. They will be far superior to any green-house for the cultivation and propagation of plants, and will be less expensive both to erect and to maintain. Even a green-house, indeed, much more a conservatory, ought rather to be treated as a show-house for the reception of blooming plants. They can be much better *grown* in pits or frames. Hence, to have a green-house always in a satisfactory or perfect state, two or three frames or pits, which will hardly be wanted in summer, and can then be used for other purposes, will be absolutely necessary.

Pits that have a span roof, and are not higher than about three feet above the ground in the centre, will be the most economical and convenient. They do not require to be made of nearly such heavy materials, and can be attended to with much greater ease, and with less danger of injuring the frame of the lights, or breaking the glass. The lights can be attached to the centre by a slighter and more open hinge than those commonly used, or by a hook to answer the purpose of a hinge; simply having iron pins to fasten down the frame in very windy weather.

12. It has before been intimated, in passing, that a *kitchen-garden* should be placed in the rear of the house, and be as near as possible to both it and the stables, communicating with each pretty easily and directly, and without the necessity of going through the pleasure-grounds. The reason of these things is plain and simple. As a kitchen is, itself, generally kept at the back of the house, and a kitchen-garden has to be in communication with it, the two should be in close proximity. The

manure, also, from the stables having to be used in the kitchen garden, ought to be capable of being readily applied; and hence the desirableness of connecting the two parts as nearly as can be done.

A kitchen-garden, being intended for convenience and use, should be of some regular figure, and have the walks, beds, and borders as much as practicable in straight lines, and at right angles from each other. Any different arrangement would waste the ground to no purpose, and render it less easily worked.

Where practicable, and when the space is pretty ample, a kitchen-garden will be warmer if entirely walled in, and the walls will supply the means of growing a number of the better sorts of fruit trees. The wall on the side nearest the north should be at least twelve or fourteen feet high, and, like all the rest, should have a coping to project two or three inches. There may also be a good plantation behind this wall, if convenient, or at no great distance from it, to increase the shelter. The side walls can be the same or a lesser height;—ten feet will probably be sufficient. And the front wall should not be higher than six feet, or five feet six inches; or its place may be supplied by a hedge, if absolute enclosure is not needed. Where a plantation is necessary on the south side of a kitchen garden, to screen it from the pleasure grounds, it should be composed only of shrubs.

All round the inside of a kitchen-garden, whether it have walls or not, there should be a border of greater or less width, that, according to its aspect, the various kinds of suitable plants that take up little space, or require a peculiar position, may find their proper place. Such borders are still more requisite when there are walls, to give space for the roots of fruit trees to spread in them, and to bring the trees more thoroughly within reach. They may vary in width from six to twelve or fifteen feet, with reference to the size of the garden, and the kind of tree that has to be cultivated in them, and the height of the walls. Borders with a warm sunny aspect can be wider than such as are colder and more shaded.

On the inner side of the walks, and either at the front or back of another small border, a good place for fruit trees treated as *espaliers* will be found. When walls are not used, or there are not enough of them for growing such things as some of the better kinds of Pear, espalier fences will be a good substitute; and may sometimes be employed with advantage for Apples likewise. Strong wire fences, about six feet high, for espaliers, are now mostly preferred to wooden ones for appearance and durability; and they are also more convenient, because of the smallness and roundness of the bars. In the absence of espaliers, however, these inside borders may be appropriated to dwarf Pear, Apple, Cherry, or Plum trees, and, if the space permit, to Gooseberries and Currants as well. The borders which run north and south should generally be devoted to espalier and other *trees*, and Gooseberry, Currant, Raspberry, or other *bushes* be put on the borders that take a contrary direction. This rule is derived from the amount of shade cast by trees, however dwarf they may be.

When the form of a kitchen-garden is a parallelogram, the longest sides should be those from east to west, that a greater length of south wall may be obtained. And if there be a secondary slope in the ground, as well as one to the south, it should be to the west in preference to the east; for crops that are growing on an eastern bank suffer most from spring frosts, in consequence of their catching the sun so much earlier in the morning.

Either within the kitchen-garden, or not far from it, there should be a moderately large cistern, basin, or pool of water, or a pump with an open cistern attached. A good deal of watering is sometimes required; and water is always so much better for plants when it has been well exposed to the action of the air, in an open cistern or vessel.

Somewhere at the back of the kitchen-garden, one or more *sheds* will be wanted for a variety of uses, together with a yard for rubbish, manure, compost, &c., and which last should be accessible, at some point, with a horse and cart. Outside the

kitchen-garden, there may be a slip too, for the coarser vegetables, and to form borders for fruit trees in the case of walls being used.

Perfect drainage is particularly essential for a kitchen-garden, and a rather deep alluvial soil. Beyond the depth of two feet, however, any ground or border will be unfit for fruit trees; and for the better kinds, it will be prudent to put a layer of stones and rubbish below the border at that depth, to prevent the roots from passing away too far from light and air. If a kitchen-garden be on a slope towards any point near the south, it will be drier and warmer, both of which would be advantageous.

A kitchen-garden may sometimes be made to embrace an ornamental strip of ground down the centre, for the display of flowers, and this may take the form of a border on either side of a grass path, or of a series of flower-beds, cut out of grass, on the sides of a gravel walk. In both instances, the dressed portion should be well defined, and separated from the vegetable department, by hedges, or by what would be much more appropriate and useful—espalier fruit trees.

Every one who may have been to the July fêtes of the Horticultural Society, at the Chiswick gardens, and who have availed themselves of the privilege, accorded by the Duke of Devonshire on those occasions, of passing into the grounds attached to Chiswick House, will have noticed, by the sides of the green path through the kitchen-garden, an example of the first of the practices thus recommended; there being usually two or three rows of such plants as Scarlet Geraniums and Calceolarias, which, from the length of the lines, acquire a striking appearance.

I shall now give a specimen of the other mode of treatment suggested, as well as a sample of the arrangement of plant and fruit houses, planned by me for John Noble, Esq., of Berry Hill, near Maidenhead. The plan (fig. 175) includes the kitchen-garden, garden-yard, and contiguous parts; and although, subsequently to its being engraved, the course actually followed has

involved some modification of the design, it will not be of less

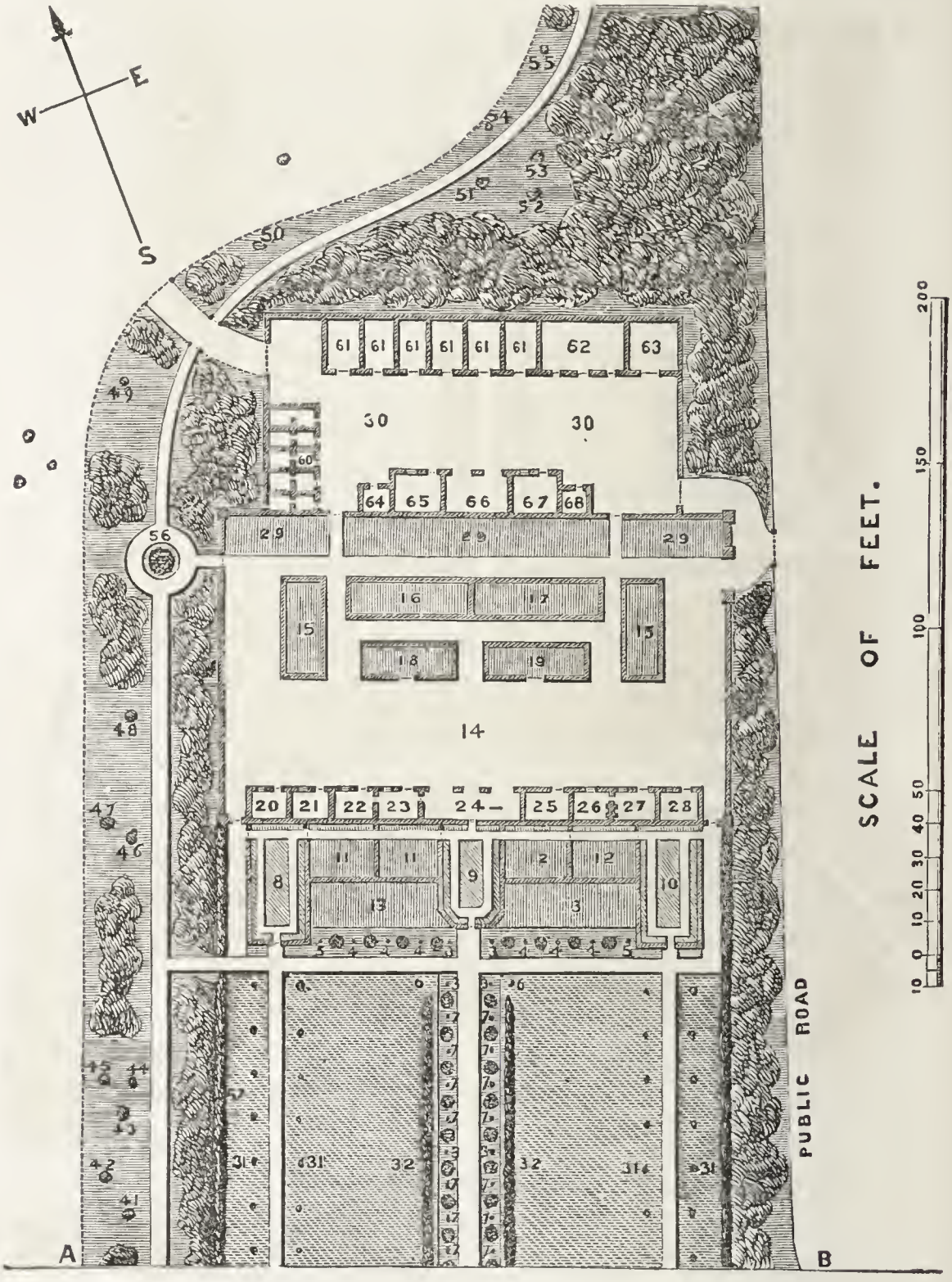


Fig. 175.

value on that account. A public road, as will be seen, runs

along the east side of the garden, and nearly parallel with it.

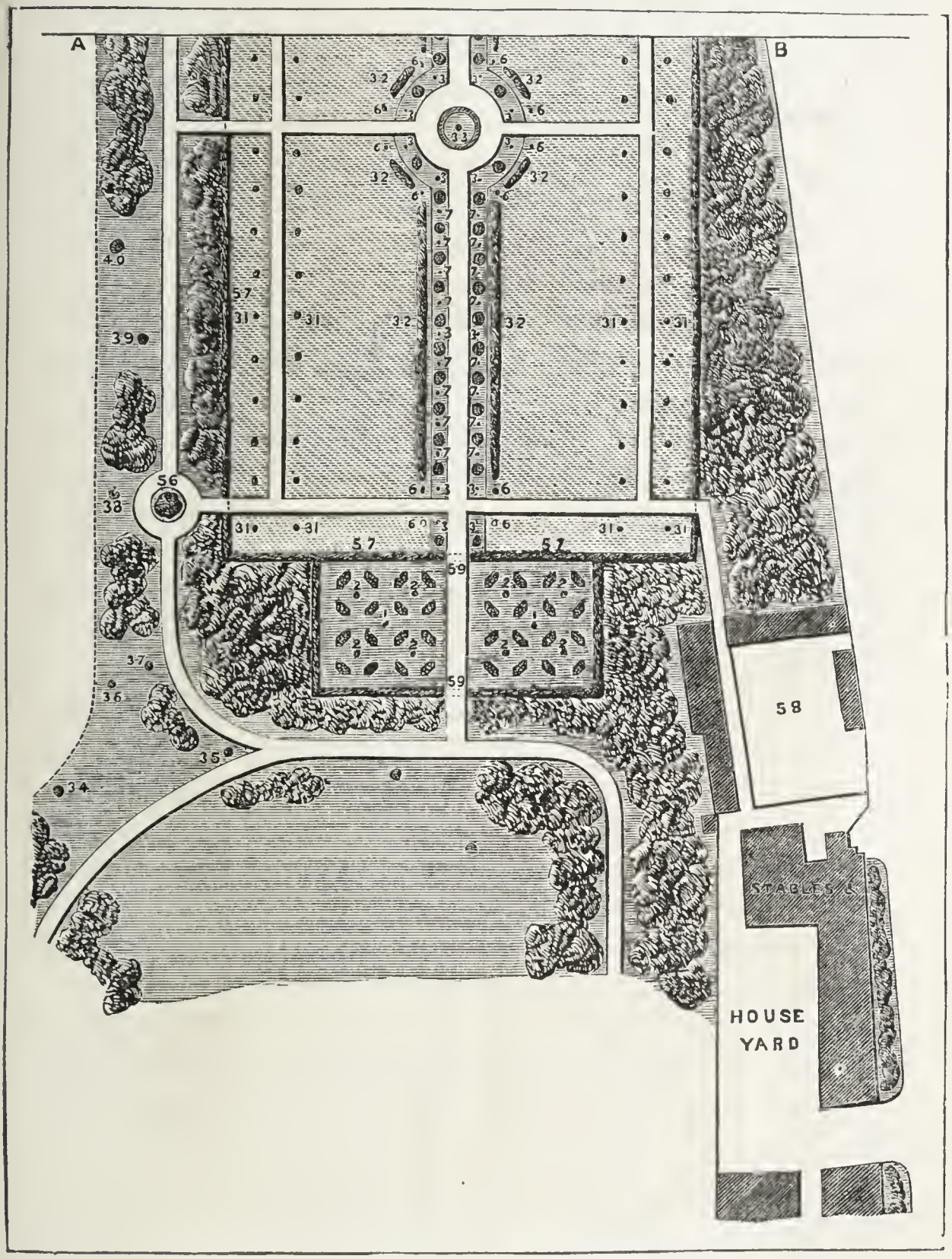


Fig. 175.

This is excluded by a plantation of strong evergreens. The

rural character of the garden, too, and its attachment to the rest of the place, (which is somewhat marrow,) is preserved by the omission of a garden-wall, and the substitution of a Yew hedge around it. A similar Yew hedge is continued round a small flower-plot, which annexes the pleasure-grounds to the kitchen-garden, and becomes an appropriate introduction to the flower-walk which runs up its centre. Light arches, canopied with climbers, are suggested at 59, to give still greater propriety to the entrance upon this walk.

The slope of the garden is a very gentle one to the south, and the object in placing the glass erections at the north end was that they would there be on higher ground, and have a better exposure to the sun, and look more imposing from the entrance to the garden, and be more conveniently connected with the garden-sheds, &c., and with the working-pits and the farm-yard. This site determined on, and the desire being that some of the houses should be kept for plants, and that all should be made enjoyable, it became a matter of almost necessity to treat the central walk as an ornamental one, in order to render the hothouses pleasantly accessible from the mansion and the pleasure-grounds. To provide an agreeable accessory, likewise, and to afford views of a hilly and wooded country to the west, as well as to communicate suitably with a wood-walk on the higher and more northern margin of the property, the shrubbery-walk along the western side of the kitchen-garden has been appended, and is made straight in so far as it follows parallel lines in the fences, curving round a circular mass of shrubs at either end, before it begins to depart from the regular line.

With this preliminary explanation, I shall now advert to the figures of reference, the purport of which is as under:—

1. Flower-vases on pedestals, in centres of flower-plot.
2. *Andromeda floribunda.*
3. Irish Yews.
4. *Azalea amœna.*
5. *Pernettya mucronata.*
6. Pyramidal Pear-trees.
7. Standard Roses.
8. Plant-stove.
9. Conservatory.
10. Greenhouse.
11. Vineries.

12. Peach-houses.
13. Borders to Vineries and Peach-houses, with broad band of grass, and flower-beds, &c., in front of them.
14. Garden-yard.
15. Plant-pits.
16. Pine-pits.
17. Cucumber and Melon-pits.
18. Rubbish-pit, sunk 4 or 5 ft.
19. Manure-pit, do.
20. Fruit-room.
21. Shed for Potatoes, Roots, &c.
22. Tool-shed.
23. Potting-shed.
24. Open shed, for barrows, soils, ladders, &c.
25. Mushroom-house.
26. Young men's sleeping-room.
27. Young men's living-room.
28. Onion and seed-room.
29. Border for wall-fruit trees.
30. Farm-yard.
31. Rows of dwarf Apple-trees.
32. „ Espalier Pear-trees.
33. Basin for water.
34. *Andromeda floribunda.*
35. *Berberis Darwinii.*
36. *Cedrus deodara.*
37. Hybrid from *Mahonia fascicularis.*
38. *Erica lanceolata.*
39. *Kalmia latifolia.*
40. *Wellingtonia gigantea.*
41. *Abies orientalis.*
42. *Cephalotaxus Fortunii.* (Female variety.)
43. *Rhododendron Cunninghamii.*
44. *Cryptomeria Lobbii.*
45. Golden Yew.
46. *Berberis Fortunii.*
47. *Pinus insignis.*
48. Irish Yew.
49. *Cedrus deodara.*
50. *Thuja gigantea.*
51. *Taxus adpressa.*
52. *Cupressus macrocarpa.*
53. *Aucuba japonica.*
54. Waterer's Golden Holly.
55. *Abies nobilis.*
56. Beds of choice Rhododendrons, with weeping Elms in the centre.
57. Yew hedges, about 5 ft. high.
58. Existing yard for pigs, &c., to be transferred to 30.
59. Arches of wood or wire, to be covered with climbing Roses.
60. Pig-styes.
61. Loose boxes, for hunting-horses, &c.
62. Cow-house.
63. Poultry-house.
64. Shed for boiler, &c.
65. „ roots, &c,
66. „ carts, &c.
67. „ cart-horses.
68. „ implements, &c.

With a desire to render this place conspicuously attractive, Mr. Noble has spared no expense in planting the shrubbery-walk and other parts of the grounds, or in erecting the hot-houses. The former are now rendered worthy of note, in comparison with their size, for many beautiful and costly specimens. And the latter I would especially request attention to, on account of their being more complete than any of which my limited space will allow me to offer an illustration. Indeed, there are comparatively few places which will either require or

admit of a greater number of glass structures. And it will be found that these and their appurtenances have been carefully studied, and their form and position, with regard to both use and effect, very deliberately chosen.

Rather more than three quarters of an acre, exclusive of the ornamental parts, is occupied by the kitchen-garden just described. That now to be spoken of, and which forms part of the grounds at Norley Hall, near Northwich, Cheshire, the seat of Samuel Woodhouse, Esq., contains about half an acre, but has two separate outside portions, which together nearly compose another quarter of an acre. The figure (176) includes some of the pleasure-gardens likewise. In this figure, the house is at 1, the house offices at 2, some of the minor offices at 3, the house-court at 4, the stables and their accompaniments (5) round the stable-court, 6, the farm-yard at 7, the farm-buildings at 8, a rick-yard at 9, and a drying-ground at 10. There is a road to the stable-lofts, &c., at 15, to avoid entering the stable-court with hay and straw. At 11, is a small scattered parterre,

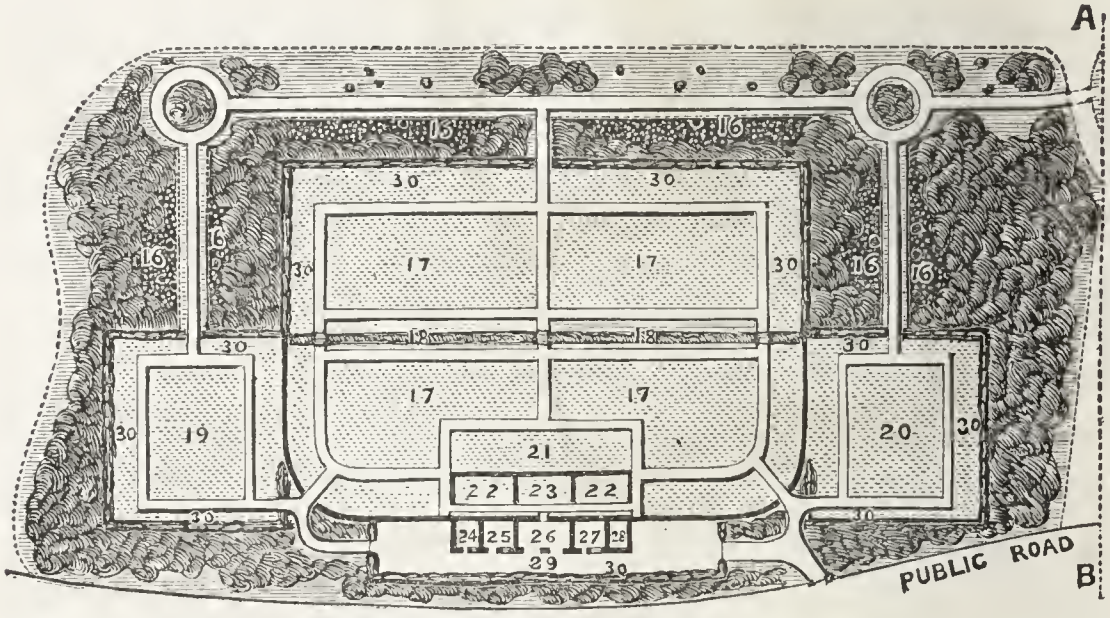


Fig 176.

having some of the beds filled with low evergreen shrubs, and 12 is an oblong rosery. There is a border for climbers (13) round the wall of the house-yard. An old Sycamore tree, with

a seat around its stem, is at 14, and the walk encircles it.



Fig. 176.

There is a back-road, for cattle, from the farm-yard to the park, just beyond this point.

All this section of the grounds was laid out in 1855, and the

plan for the remaining half was prepared and executed in 1856. It is this latter department which comprehends the kitchen-garden. A walk continues from the pleasure-grounds across the cattle-road, and, travelling round a circular mass of evergreens, of which there is a corresponding mass at the other end, passes along the front of the kitchen-garden, giving access to it in its centre. Pleasant views of the park are obtained from this walk, and there are some large irregular borders between it and the plantation of shrubs which surrounds the kitchen-garden, and similar borders by the sides of walks leading to the two reserve gardens. The taller kinds of herbaceous plants, with Dahlias, Hollyhocks, &c., are intended to be cultivated in these borders.

The kitchen-garden (17) is on two levels, the southern division being about two feet higher than the other. The first is enclosed by a Holly hedge, (30,) like the reserve gardens, and there is a bank, covered with *Cotoneaster*, (18,) between the two parts. The northern half is surrounded, except on the south, by a fruit wall, the corners of which are rounded off, as shown, to adapt them better to the contracted space behind. The small area to the east of the kitchen-garden (19) is for herbs, and for growing a reserve of flowers to supply the flower-borders in the pleasure-grounds. The corresponding area on the other side (20) is for forcing-pits and frames, and for such plants as Rhubarb, Sea-kale, and similar things, that require largely manuring, and create litter. There is a border for Vines and Peach-trees, (21,) in front of two Vineries (22) and a Peach-house, 23. In the garden-yard, 29, is an Onion and seed room, 24, a fruit-room, 25, an open shed, 26, a potting and tool-shed, 27, and a boiler-shed, 28. A public road lies to the north of the garden, and gives ready access, for carts, to the garden-yard, besides affording easy communication with the farm-yard for manure.

A somewhat larger kitchen-garden will be found in fig. 188, at p. 360, within the homestead of Charles Longman, Esq. The kitchen-garden here (13) is an ample one, being one

hundred yards long by forty yards wide, and having a supplementary part, for inferior vegetables, containing about 1600 square yards additional. The whole of these two areas being walled in, there is most extensive accommodation for trained fruit trees, and the walls of the capacious garden-yards behind are partly employed for the same purpose.

Other kitchen gardens, containing about half an acre, are depicted in fig. 165, and fig. 189, where they are walled in entirely; as is a smaller one in fig. 154. Another of about half an acre, walled only on the north and east sides, is shown at fig. 185. And, for a place of moderate pretensions, where the family is not very large, and where such things as winter potatoes are either grown on the farm or are purchased elsewhere, half an acre is about an average size for a kitchen-garden. Larger families will require from three quarters of an acre to an acre. And mansions of the first class may have from two to four acres assigned to this object.

Kitchen-gardens that are not fenced in by walls have sometimes been made circular in form; and this shape may be useful in adapting itself to particular situations, and in appearing to occupy less room. In general, however, curved lines in a kitchen-garden are quite incompatible with convenient cropping; for there are few vegetables that an orderly gardener will not prefer to grow *in rows*. In a kitchen-garden which I have arranged for Gilbert Henderson, Esq., Recorder of Liverpool, at Rose Trees, on the margin of Derwentwater, I have obviated the above objection by making the garden itself octagonal, with the walks and inclosing hedges in this form; and placed an irregular belt of shrubs, within a wire fence that is circular towards the field, on the east, north, and west, around the whole; thus adapting the exterior outlines to the gently undulating surface of the ground, and to the curves in the neighbouring plantations.

Orchards, when they are allowed a separate existence, can be treated as an adjunct to the kitchen-garden, and be connected with it by suitable walks. For several years after their forma-

tion, the ground in them should be cultivated and cropped, among the trees. Eventually, they may be laid down with grass, and treated as paddocks. All the trees in them should be of the standard kind, and may include the less choice or less tender sorts of Apple, Pear, Plum, and Cherry, with a few Damson trees. They should all be planted in rows, and may stand about twenty feet apart.

13. An *aviary* may occasionally be a very pretty feature in a garden, and give a character to a spot that would be otherwise dull or defective. It will be proper in almost any of the sites which have been declared suitable for summer-houses; and can be made rustic, or trellised, or architectural, as the locality may demand. It ought, however, by all means to be sheltered, and sunny, and dry, or the birds will never be healthy; and to be kept close and heated artificially for tender birds, or more open and airy for such as are hardier. It should be efficiently paved, or floored with asphalte, to exclude vermin. A recess at the back or end of a conservatory is sometimes selected for canaries and birds from warmer climates, and is particularly appropriate for any song-birds; their notes seeming to sound more natural and tuneful among plants and flowers.

For *bees*, the kitchen-garden is a more congenial place; though a neat set of hives would not be an unfit decoration to the pleasure-grounds, in a private part. They ought to have plenty of sun, and some shelter, and be kept at a distance of several feet from a walk, that persons may pass by without interrupting them, or incurring the danger of being stung.

Everything in the shape of *grottoes*, when they take the form of a cavern, is disagreeable, and injurious to health. But if dry and above ground they are less objectionable. A rustic exterior will commonly be the most consistent, and therefore they should be placed where they cannot be viewed from the house. Some kind of spar will probably make the fittest interior lining; though shells are tolerable if not worked into too fantastic shapes, and made too toy-like. Masses of rock, roots, portions of half-decayed old trees, or rugged arms of trees with the bark

remaining, are suitable materials for the outside. Grottoes are very rarely to be coveted, either as picturesque objects or resting-places; a good summer-house being capable of quite as much rusticity, and far more comfort.

14. Although *lodges* will seldom be needed in a small place, it may be well to offer a few suggestions respecting them, with an eye to cases in which they can be legitimately introduced. Unless a drive is long enough to carry the entrance so far from the house that the lodge would not be seen from it, the erection of a lodge at all will be very questionable; for one of the first requisites is, that it should not come into view from the windows.

The smaller the place, and the shorter the drive, the more quiet, and modest, and low should be the entrance lodge. Sometimes, however, in peculiar situations, the offices of the house, or other buildings, may be so lengthened out as that the lodge will form a portion of the entire group, when it may properly have an upper as well as lower floor. In general, however, it should be all on one floor, and ought always to correspond with the style of the house, being rather plainer in its character than more ornamental. It must likewise blend with the entrance-gates and gate-piers in its character and fittings.

A lodge should be so placed as to command the best view of the gates, to which it must be near enough to appear to belong to them; and it should also overlook as much of the outside road and of the drive as possible. For this last reason, it is better to put it on the inner side of the curve which the drive may take, where this is at all practicable. A few flowers and flowering-shrubs around a lodge will be proper accompaniments to it as a dwelling, and will make it appear lively and pleasant. There should not be any regular garden attached to it, however. A small porch, with climbers, where the style will allow it, is always pretty, cottage-like, useful, and attractive. Even a plain covered way round two or three of its sides, supported by rude pillars for climbing-plants, will be a congenial and delightful feature in summer.

The position of a lodge, and the form which wing walls to an

entrance may assume, will receive additional illustration from the four examples now to be adduced. Fig. 177 shows the entrance to an exceedingly delightful place in the valley of the Lune, about three miles above Lancaster, which I am arranging



Fig. 177.

for Adam Hodgson, Esq., of Liverpool. It is called Scarthwaite, and the house is planted on the spot which has been aptly described by the poet Gray as presenting "one of the best afternoon views in England." The site is an elevated platform, with a sudden crook in the river immediately below it, and a long winding stretch of river extending up the valley to the east, the valley being closed in at its head, by the highest of the Yorkshire hills—Ingleborough. To the south-east and south, there is a most picturesque and varied hill, partially clothed with woods, and always presenting the most striking diversity of colour. On the north side, within the estate, is a wooded eminence, scarred with rock, and broken by an old quarry. And the place has had the advantage, in the disposal

of its woods, of artists no less distinguished than Mr. Gilpin and Sir John Nasmyth.

The entrance is in the bay of a curve in the high road, and the lodge is a successful production, in the cottage Gothic style, of Mr. H. P. Horner, of Liverpool. It is proposed to erect low walls between the piers shown in the wing fences, and put a low iron fence, composed of two or three strong horizontal bars, with only the necessary uprights at intervals, on the top of these walls. The drive, which is only between 300 and 400 yards long, will be kept entirely within the enclosure of the dressed grounds.

Fig. 187 shows the entrance to Halton Grange, near Runcorn,



Fig. 178.

the residence of Thomas Johnson, Esq. The lodge here being in the Italian character, and the walls about the gates being treated in a more elaborate architectural manner, there is a

propriety in making them concave to the high road. The drive too, being much longer, and there being another gate at the point where the pleasure grounds are entered, the plantations have to be fenced in separately, as shown by the dotted lines, and the wire fence on the left includes the small grass plot around the lodge. This entrance is close to the boundary of the property, that being the side on which Runcorn lies, and it being nearly always approached from that quarter.

The plan, fig. 179, exhibits an entrance of a more imposing

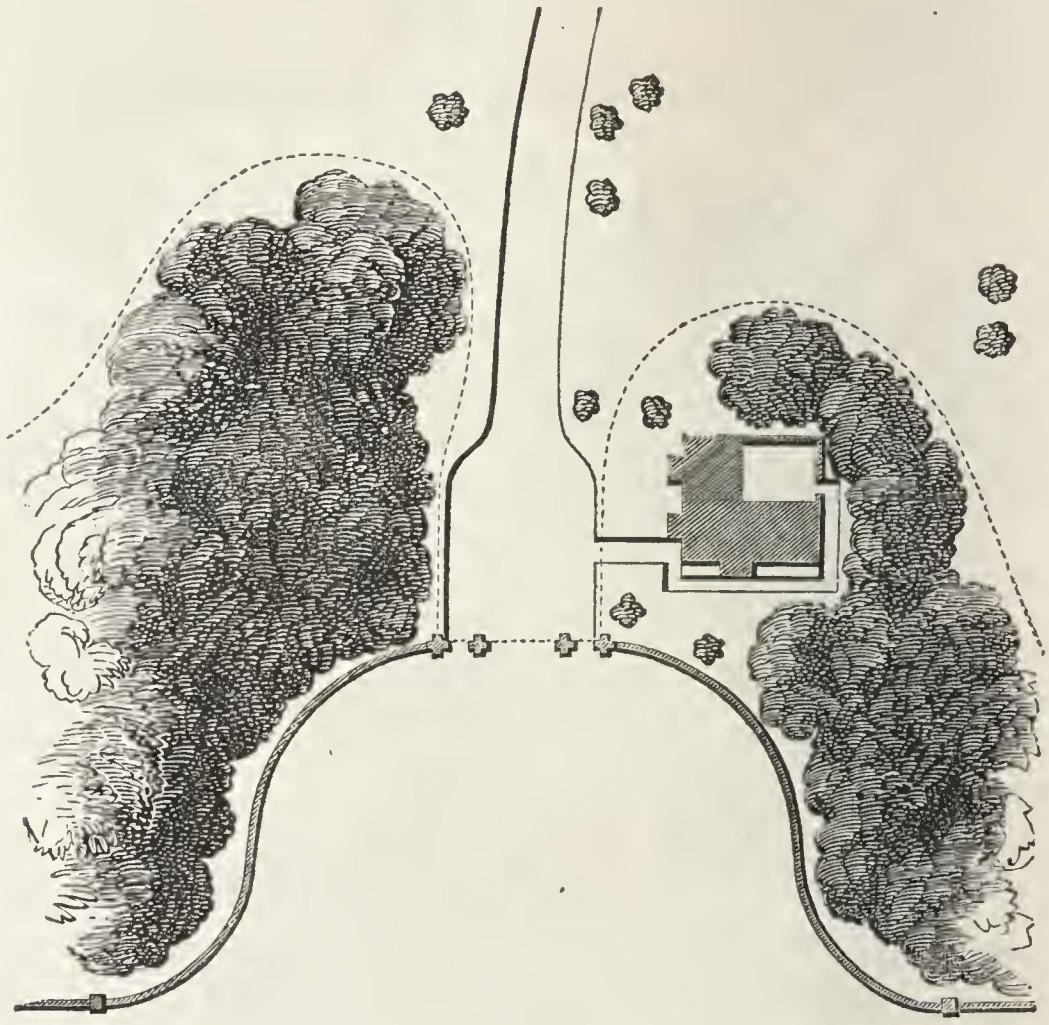


Fig. 179.

class, and belongs to a much more extensive property. It is the principal approach to Leighton Hall, near Welshpool, the seat of John Naylor, Esq. The wing walls and lodge are of the same material as that described in p. 186, in reference to the garden decorations, and there is an elaborate and massive

archway for carriages, with side arches for foot-passengers. The ogee form of the wing walls is in itself elegant, and is adapted to the Gothic style of the lodge and mansion.

My last illustration of this class (fig. 180) is drawn from a

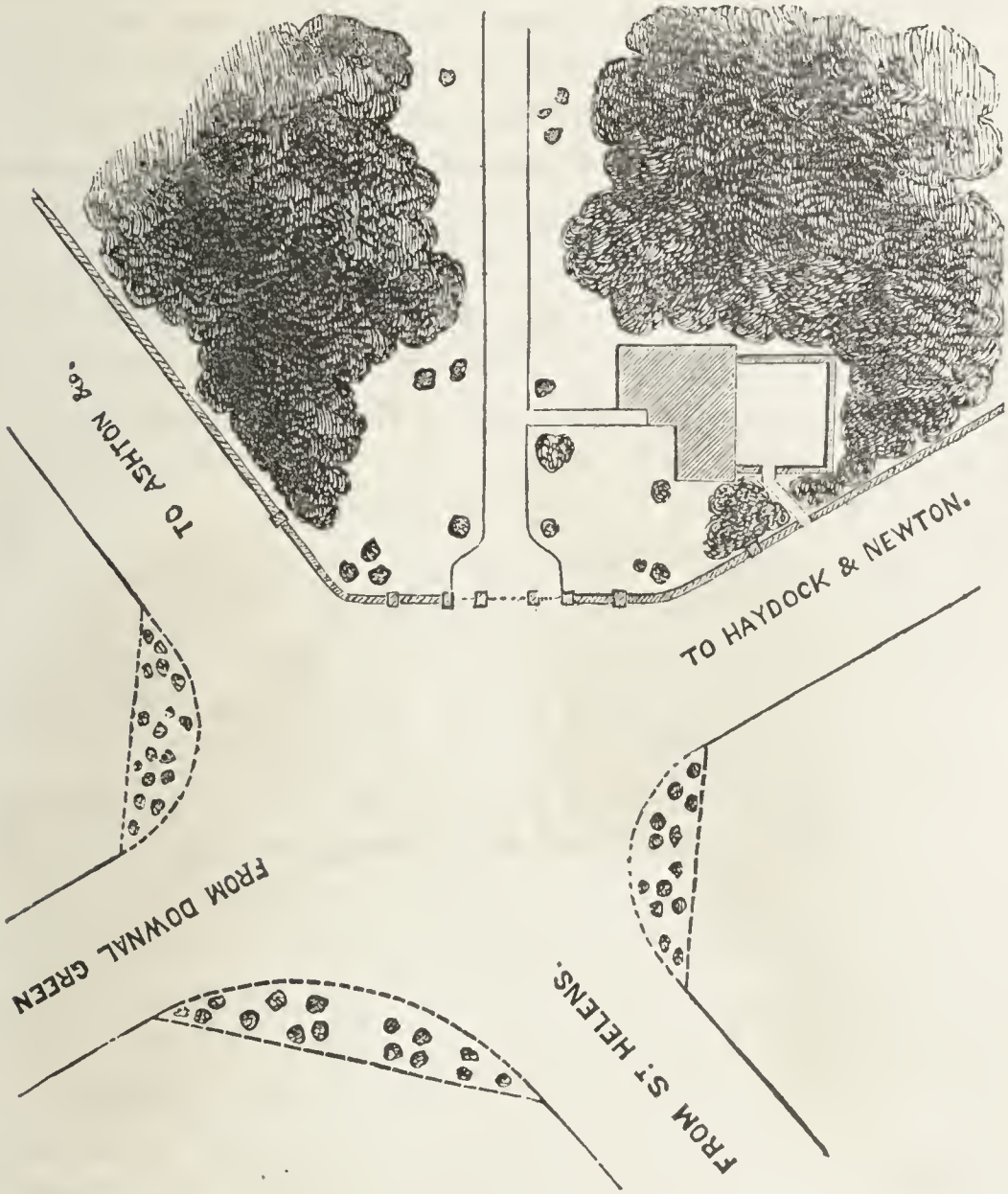


Fig. 180.

new entrance, sketched by me, to the property of Sir Robert Gerard, Bart., at Garswood. The point of entrance here is particularly happy, being at the junction of four roads;—a circumstance that is often of itself sufficient to determine the position of some kind of inlet to a place. Being intended chiefly for

the St. Helens road, however, it is called the St. Helens entrance, to distinguish it from two other approaches to the hall. And as the property around it belongs to Sir Robert Gerard, the corners between the contiguous roads are intended to be cut off from the fields behind them, and planted in the manner shown, being kept in grass, and separated from the roads only by an open fence of posts and chains. In this way, there will be a certain amount of suitable furniture all around the entrance. The wing fences will be of ornamental iron, on a proper plinth, and will extend on either side as far as the last piers shown in the sketch, where they will be joined by the park wall. The gates, of which there will be one for carriages, and two for foot-passengers, will be of similar material. The drive is only straight in so far as it passes through an old plantation, which is kept as an enclosure. After leaving this, it will curve gently to the right, across the park, to the hall.

In each of the plans thus given, the lodge is supplied, in its rear, with a small enclosed yard, containing the usual conveniences. All the lodges, too, are on one floor only, and all are more or less embosomed in trees. The scale of the four plans is a uniform one of 66 feet or one chain to an inch.

Double lodges, one on either side of entrance gates, have a great air of pretension about them, and can seldom be justified by necessity. The only way, indeed, in which they can be rendered tolerable is by connecting them with a central archway, or otherwise working them up, with the aid of walls, into one group; the lodges themselves being partly thrust out beyond the walls. Even then, however, their use is very questionable, unless the entrance to a place should happen to terminate the street of a town or village, when two lodges, corresponding in position and character, may possibly be made effective.

15. Certain localities, in the neighbourhood of the sea-coast, are so liable to a visitation of violent gales, bringing with them such quantities of saline matter, that scarcely anything in the way of trees and shrubs can be induced to live in them, much less to become ornamental. And where, as is frequently like-

wise the fact, the surface of the land is covered solely with sterile sands, which, unless clothed with vegetation, are constantly shifting their position, it is the more important that some definite rule of treatment shall be established, which shall at least help to mitigate or remedy the evil, and give a special sort of interest to a place. This renders it proper, therefore, to devote a few words separately to *sea-side gardens.*

The mode of arrangement which I have found most satisfactory under such circumstances, is to give great prominence to *grass* in a garden, and, by banks of varied form and height, to secure some degree of diversity, obtaining shelter also by depressing certain parts of the lawn, and throwing these into the shape of a sunk panel. Fig. 181 will, perhaps, more fully explain my meaning; this being the plan of a portion of the garden to be attached to a villa proposed to be erected at Birkdale, near Southport, for Allan Kaye, Esq. The land is close to the sea-shore, and is composed entirely of sand. The place is open to the full violence of the north-westerly gales.

In the plan, 1 is the house, 2 the house-yard, 3 the stables and similar outbuildings, 4 a part of the stable yard. There is a descending terrace bank, two feet deep, at 5, vases on pedestals at 6, another descending grass bank, four feet deep, at 8, a sunk level lawn, which might have a few flower-beds upon it, or be used as a bowling-green, at 9, a strong close wooden fence along the sea-shore, at 10, and a path to the sea-shore, which would be common to this house and to a contiguous villa, at 11, the path being kept low where it passes the pleasure garden. The dotted line, 7, merely shows the edge of the bank, from whence the ground drops rapidly to the shore.

Such peculiarities as the altered surface of the ground will present, may be better understood from the section, fig. 182, which is to the same scale (vertical and horizontal) as the plan, and is made from the line A to B on the latter. By this it will be seen that the ground on the south or entrance front of the house is to be five feet below the ground immediately north of the house. This is purposely designed to act, in connexion with

the house, outbuildings, and walls from them, as a shelter to the south garden. And as the sand is so easily and inexpensively

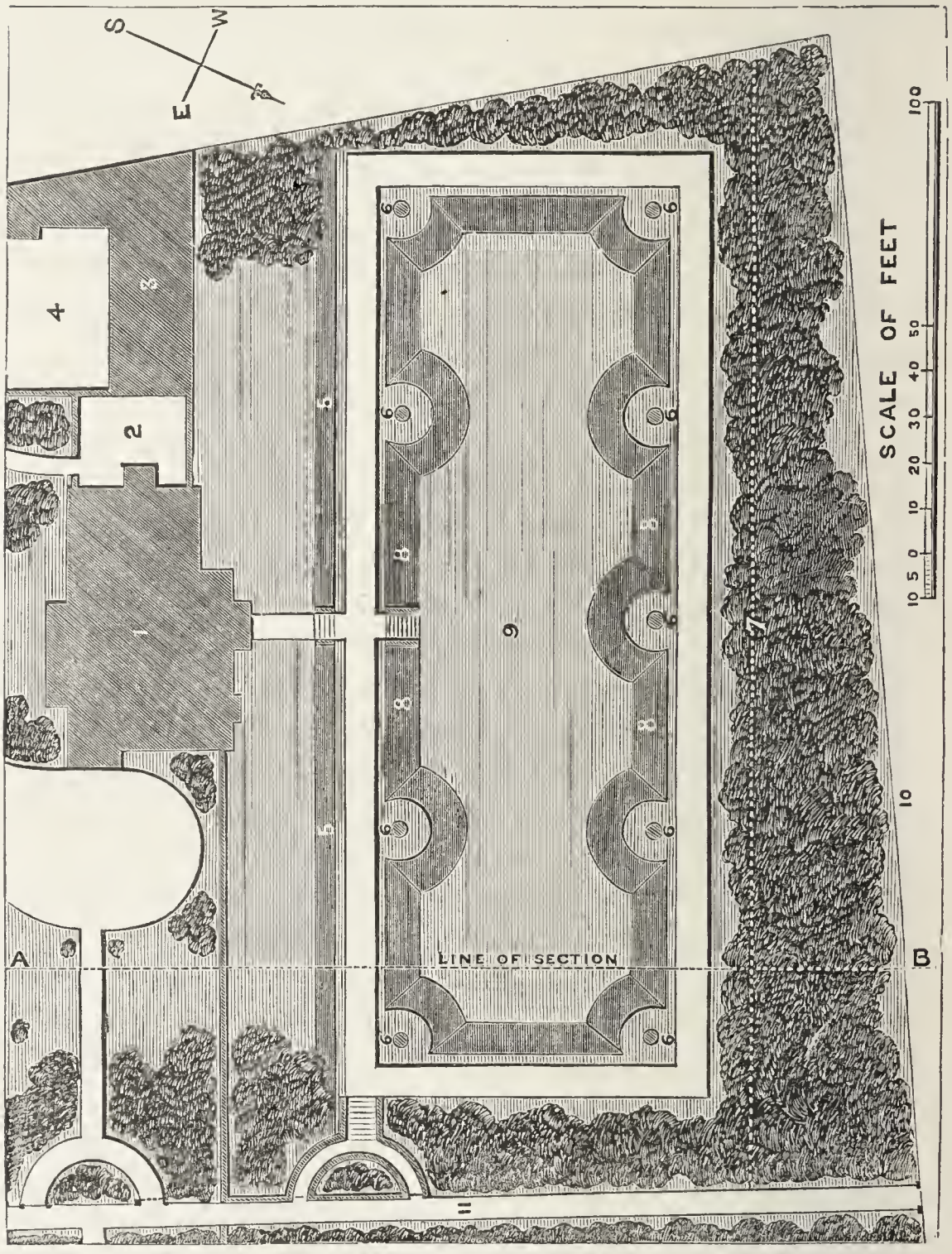


Fig. 181.

removed, almost anything may be done with it. The section

will further show the drops and depressions in the north garden, and the slope to the northern boundary. This slope is to be densely covered with Poplars, Willows, Wych Elms, and Sycamores, which, when growing in masses, will rise five or six feet



Fig. 182.

above the top of the bank, and thus produce a fringe of summer foliage, as well as impart additional shelter to the sunk lawn. The planting at the sides will be of a similar description, with double and single Furze to give a little evergreen clothing at the edges.

By the variation of line in the terrace banks, then, and by having the entire lawn very evenly laid and nicely kept, the want of shrubs and flowers will in some degree be counterbalanced, and there will be scarcely any bare ground for the wind to act upon. In preparing the ground for either grass or planting, here, it is customary to fix the sand by spreading over it a coating of mud, which is obtained on the sea-shore, and is of a somewhat tenacious or clayey nature. And it is remarkable how such trees as Sycamores will contrive to draw support from the mere sand, by striking their roots deep, and transforming them into a fleshy instead of a woody substance. In removing some old Sycamores from a similarly sandy locality several years ago, I found that their roots had entered into the sand to the depth of ten and twelve feet, and that these roots were of a succulent nature, and fully half an inch in diameter throughout.

16. Another description of place that calls for a brief special notice is the *town* or *suburban garden*, which is commonly a narrow strip of land, but little if any wider than the house which stands upon it, and varying in depth according to the value of land in the neighbourhood, or the position of the adjoining roads. For gardens of such a class and shape, there

can be little question that the most regular plan of arrangement will be in all respects the best. The walks should be straight, and at right angles, and the beds and clumps be symmetrical and well-balanced. A walk on either side of such a garden, or one down the centre, will be preferable to having a walk on only one side. And effect may be aimed at in the way of *lines* or *rows* of beds and plants, with a summer-house, a small green-house, a vase, a cluster of shrubs, or other pleasing object to terminate the little avenue thus created.

As much of open lawn as is practicable, and a predominance of evergreens, will be desirable for such gardens; since these will be agreeable at all seasons of the year. And extreme smoothness and neatness of finish and of keeping are essential. The beds introduced, too, should be scrupulously simple in form and arrangement.

A specimen of a rather peculiar town garden will be found in fig. 183, which is a plan of the garden of John Johnson, Esq., in the town of Runcorn. The house, 1, offices of various kinds, 2, and stable-buildings, &c., are all in one block. There are two vineries at 3, and a greenhouse at 4, with garden-sheds behind them; and these are also in one block. At 5, there is a melon pit, 6 is a basin of water and a small fountain, in the centre of a flower-pot, 7 is a summer-house, 8 borders for vines, 9 a border for flowers and climbing plants, and 10 a little strawberry, herb, and salad garden, which is four or five feet higher than the parts about the house, and is separated from these by a bold retaining wall, 30. This latter is only about three feet high, and there is a grass slope behind it, with a few specimens and groups of shrubs, to prevent the cultivated ground from being seen in the lower garden.

The high road or street is to the north, and the Bridgewater Canal and towing path on the south side of the place. The whole garden is necessarily enclosed by walls, except immediately in front of the plot by the entrance, where there is a light iron railing. The discrepancy in the lines of the house and the offices, and the want of squareness in the southern boundary,

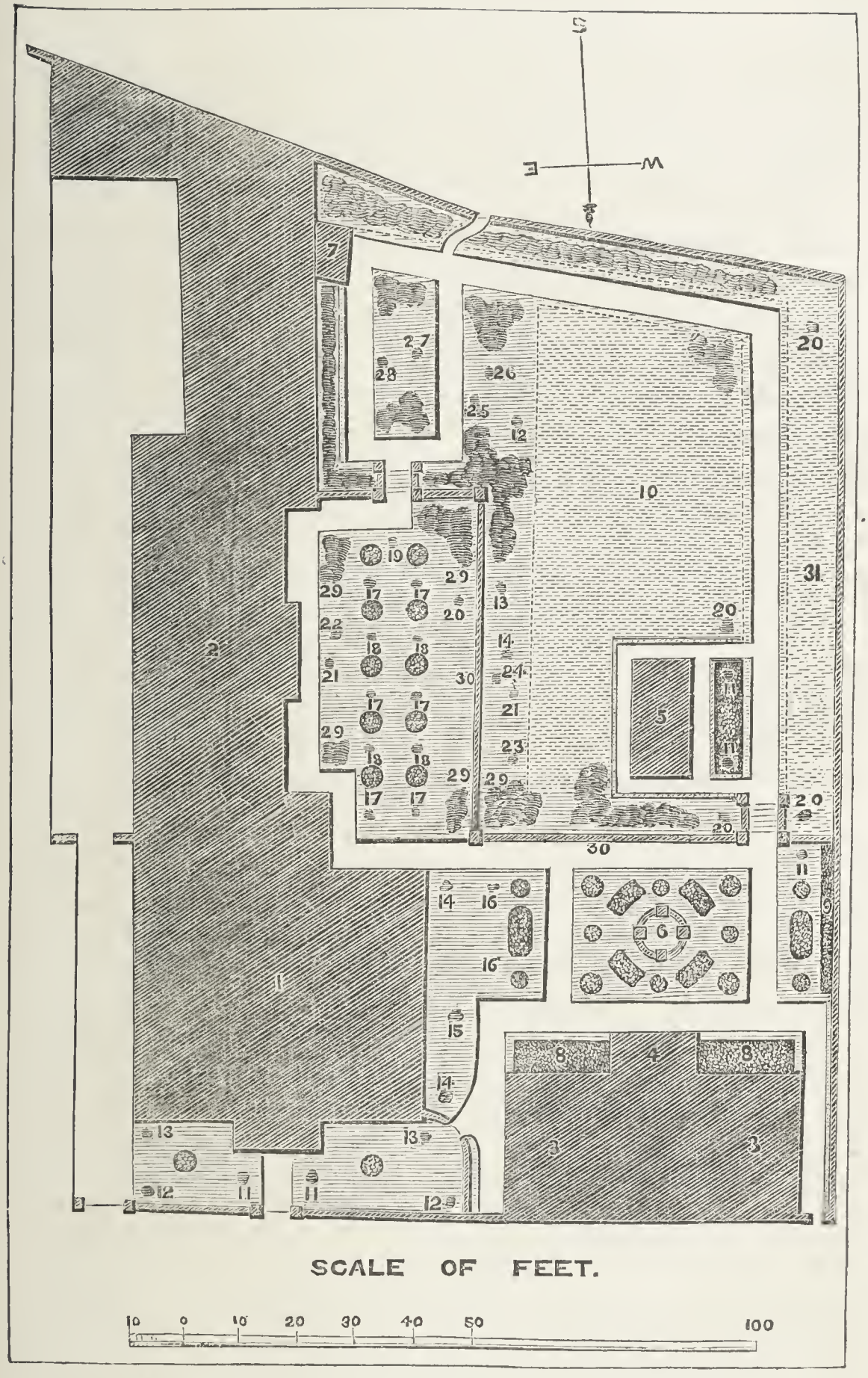


Fig. 183.

give the plan a somewhat awkward look, which is not noticed in the ground. The former evil is mitigated, too, by the masses of shrubs (29) placed in the corners of the lower southern plot.

Those beds appropriated to *flowers* will be easily distinguished. The small avenue of circles is opposite one of the drawing-room windows, and these beds are meant to be occupied with only two sorts of plants, of striking colours, placed alternately. The specimen shrubs and the masses of plants are nearly all numbered; the clumps that are without numbers representing a mixture of shrubs, of which there is room for few besides evergreens.

11. Hybrid Rhododendron.
12. Golden-blotched Holly.
13. Hodgins's Holly.
14. Black-leaved Laurustinus.
15. Cluster of *Rhododendron ferrugineum.*
16. *Andromeda floribunda.*
17. Irish Yews, to be kept at a uniform height of 3 ft.
18. Half-standard Roses, all 2 ft. high.
19. *Pernettya mucronata.*
20. Common Laurustinus.
21. *Aucuba japonica.*
22. *Ilex marginata.*
23. *Erica multiflora.*
24. *Garrya elliptica.*
25. *Cotoneaster microphylla.*
26. Tree Ivy.
27. *Berberis aquifolium.*
28 Variegated prickly Holly.
29. Clumps composed chiefly of Rhododendrons.
30. Ornamental retaining wall, 3 ft. high.
31. Border for fruit-trees, to be trained to wall.

Altogether, the garden, house, other buildings, and yards of this place cover about half an acre.

A similar space is occupied by the suburban garden, fig. 184, the plan of which fills the two next pages. It was made in 1855 for T. R. Hoare, Esq., of Kingston, Surrey. The house stands in the centre of a cluster of three, by the side of the Thames, and has a good view, across the water, of Hampton Court palace and park, from the western or entrance front. The existence of a few old trees upon the ground has somewhat governed the arrangement of the plan, and cause the two walks to be at unequal distances from the walls. It has also rendered it impossible to have a border on the north side of the garden, which would have been an excellent situation for flowers and

climbers. But the value of these trees in excluding neighbouring houses, and in diminishing the hardness of the outlines, and the general appearance of newness, is too great to allow of their being sacrificed.

With the exception of this slight difference, the walks are disposed quite regularly, and large vases are placed (11) at the points where they diverge, and pass around the flower-pot. The corners, by the stables, are left for rubbish, (32,) and for a general garden-yard, with a tool-shed (12) in it. They are surrounded with a rustic or trellis fence. Some degree of irregularity is attempted in the treatment of the lawn, as regards the placing of the shrubs and flower-beds; variety being better attained by this means. The lawn east of the terrace bank (4) is, however, quite flat, and the centre is left wholly unencumbered. The border along the south side of the garden is used for such climbers as will thrive on a north wall, and specimen evergreens are, as will be noted, freely introduced. The figures refer to—

1. *Aucuba japonica.*
2. Irish Yew.
3. Laurustinus.
4. Terraee-bank of grass, 4 ft. high.
5. Hybrid Rhododendron.
6. Large old Elm-trees.
7. Common Holly.
8. Silver Holly.
9. Narrow-leaved Alaternus.
10. *Ilex balearica.*
11. Vases for flowers, on pedestals.
13. *Spiræa Lindleyana.*
14. Golden Holly.
15. *Andromeda floribunda.*
16. Standard Roses.
17. Double Furze.
18. Old Oak-tree.
19. *Daphne pontica.*
20. Red-flowered Arbutus.
21. *Cydonia japonica.*
22. *Cupressus macrocarpa.*
23. Sweet Bay.
24. *Cupressus torulosus.*
25. Yellow-berried Holly.
26. Siberian Arbor-Vitæ.
27. Silver Holly.
28. Chinese Juniper.
29. *Garrya elliptica.*
30. Irish Juniper.
31. *Arbutus unedo.*
33. Half-standard Roses.
34. *Kalmia latifolia.*
35. Hodgins's Holly.
36. Red Cedar.
37. *Ribes sanguineum.*
38. Border for flowers and climbing plants.

17. Small *villages* and *village-gardens*, when they fall so completely within the boundary of an estate or of a park, to be

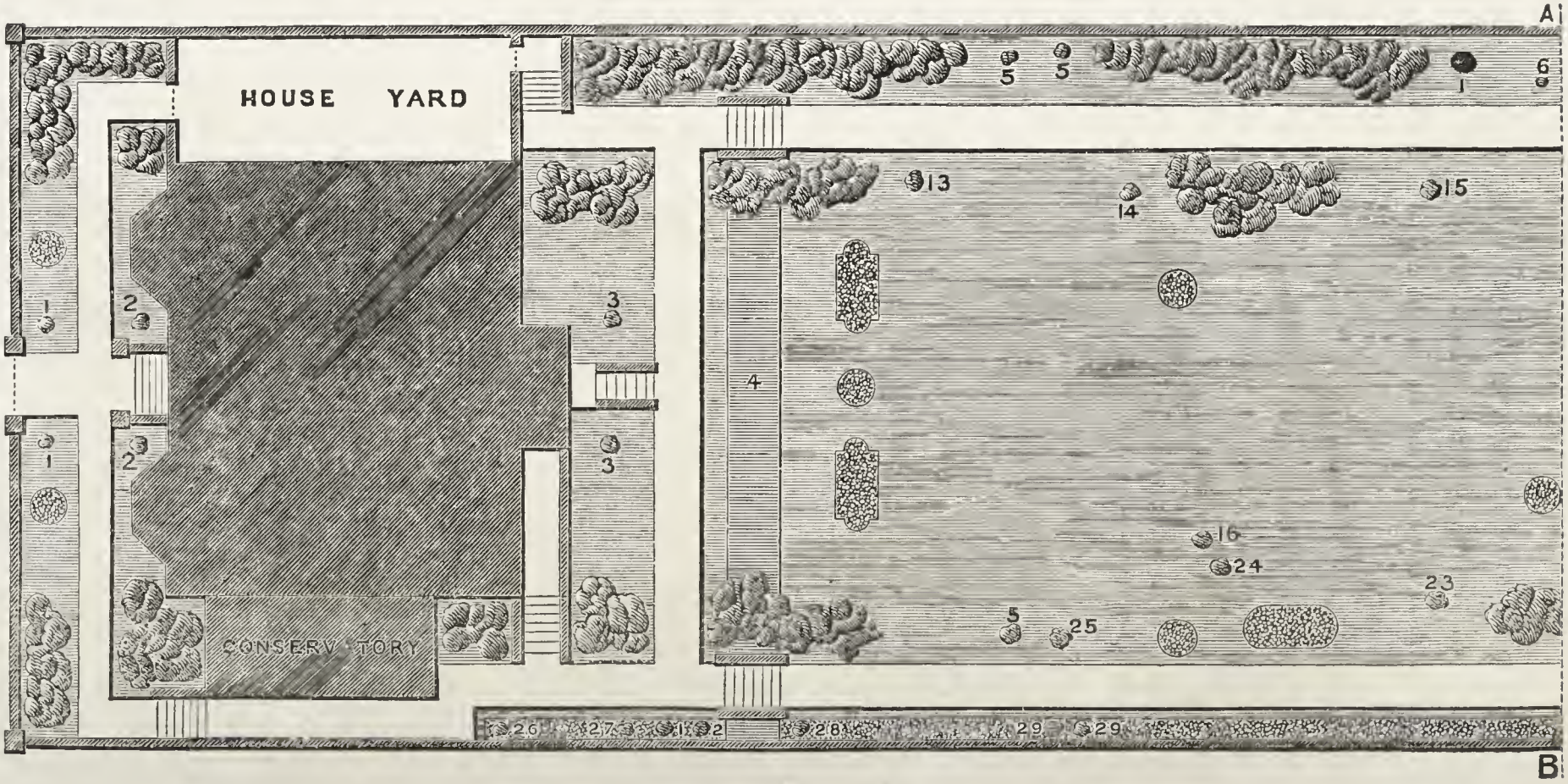

A
HOUSE YARD
CONSERVATORY
B
SCALE OF FEET.
10 0 10 20 30 40 50 100

Fig. 184.

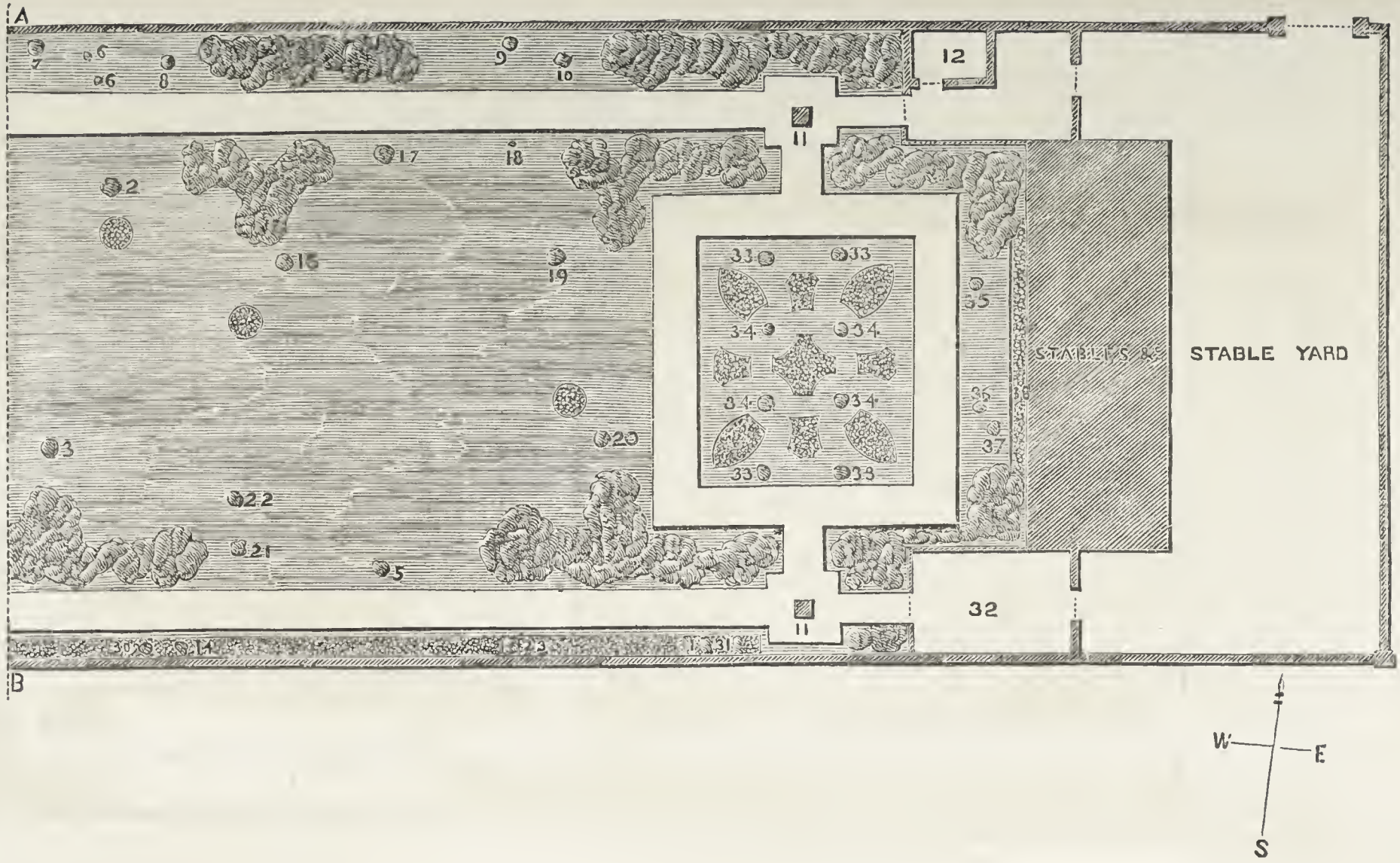


Fig. 184.

dealt with as parts of a whole, may receive a passing remark. A village is essentially a country object, and nothing should therefore be done to detract from its rural character. The dwellings in it, too, should be regarded only as cottages, and not be elevated into the aspect of villas. Great neatness and orderliness may appropriately reign in it; but the trimness, and finish, and elegance, of a gentleman's pleasure grounds are neither to be expected nor desired. Where the cottages are not numerous, they should partake of the same character throughout, which ought to be one of simplicity, and fitness for the station and wants of the inhabitants. Occasionally, three or four cottages may be clustered together, in a broken outline; and others may be in pairs, while some are quite detached. The relative position of the cottages to the road should also be as varied as possible; and if the land be at all undulated, care should be taken to adapt the site and form of a cottage or a group of them to natural swells or platforms in the ground. A village church, a parsonage, schools and school-house, a farm-house and farm-stead, and a green will complete the picture. And a clock-tower or public fountain may be added at pleasure.

Just such a village, in most respects, is being remodelled and rebuilt at Daylesford, by Harman Grisewood, Esq., and I am planning the gardens, road, &c. It lies close to one of the entrance-lodges to the park, and may almost be regarded as a part of the latter. It does not comprise more than a dozen cottages, with schools, and the church and vicarage are on some rising ground at the commencement of the village. A branch public road to a neighbouring place diverges from the principal road between the vicarage and the cottages, and the home-farm is placed at a short distance along that road. An old Yew tree occurs most fortunately in the middle of the roads, just at their junction; and it is proposed to give additional character to this point by placing a small clock-tower, or a canopied well, in the triangle between the roads.

The cottage gardens are fenced from the drive by low walls, and between these walls and the road is a margin of turf, four

feet wide, on either side, allowing room for the introduction, upon it, of tufts of double Furze, Ivy, evergreen Berberries, Brooms, &c., to cluster up irregularly against the wall, and mingle with the shrubs in the gardens. All the front gardens, on each side of the road, are laid out in one area, with as few walks crossing it as possible, and groups of evergreen and deciduous shrubs scattered sparingly about. These front gardens are to be kept in grass, and to be maintained in order by Mr. Grisewood, and not by the individual cottagers, who have small plots at the back, and larger allotments elsewhere. The outbuildings, pig-styes, &c., are placed in groups at the rear of the cottages, and have a back road leading to them, a plantation shutting in the whole from the park on the western side, but so arranged that, by the use of only bushes (such as Hollies, Thorns, Laurels, &c.,) at intervals, beautiful glimpses of the park are obtained, between the cottages, from the village road.

18. I have yet to produce several plans which may illustrate more fully the *compact combination of parts* in a place. And these will follow quite pertinently after the preceding description of the several departments. For, however necessary it may be to have each individual section of a property well considered, the happy and convenient union of all into one significant whole is of far higher consequence.

A singularly interesting place which I arranged for Joseph Stubs, Esq., at Frodsham, Cheshire, in 1855, will supply the first sample of this class. Fig. 185 includes only a part of the gardens, and these are slightly altered in several unimportant respects; for Mr. Stubs is enthusiastically attached to his garden, and being an energetic and successful collector and cultivator of rare plants, is constantly making little changes, for the sake of accommodating new favourites.

Park Place (the name of this property) lies under a high embankment (16) of the Birkenhead, Lancashire, and Cheshire Junction Railway; but this, so far from being a disadvantage, is a positive benefit, for it is covered from the house by large trees, and Mr. Stubs has been allowed to plant it picturesquely

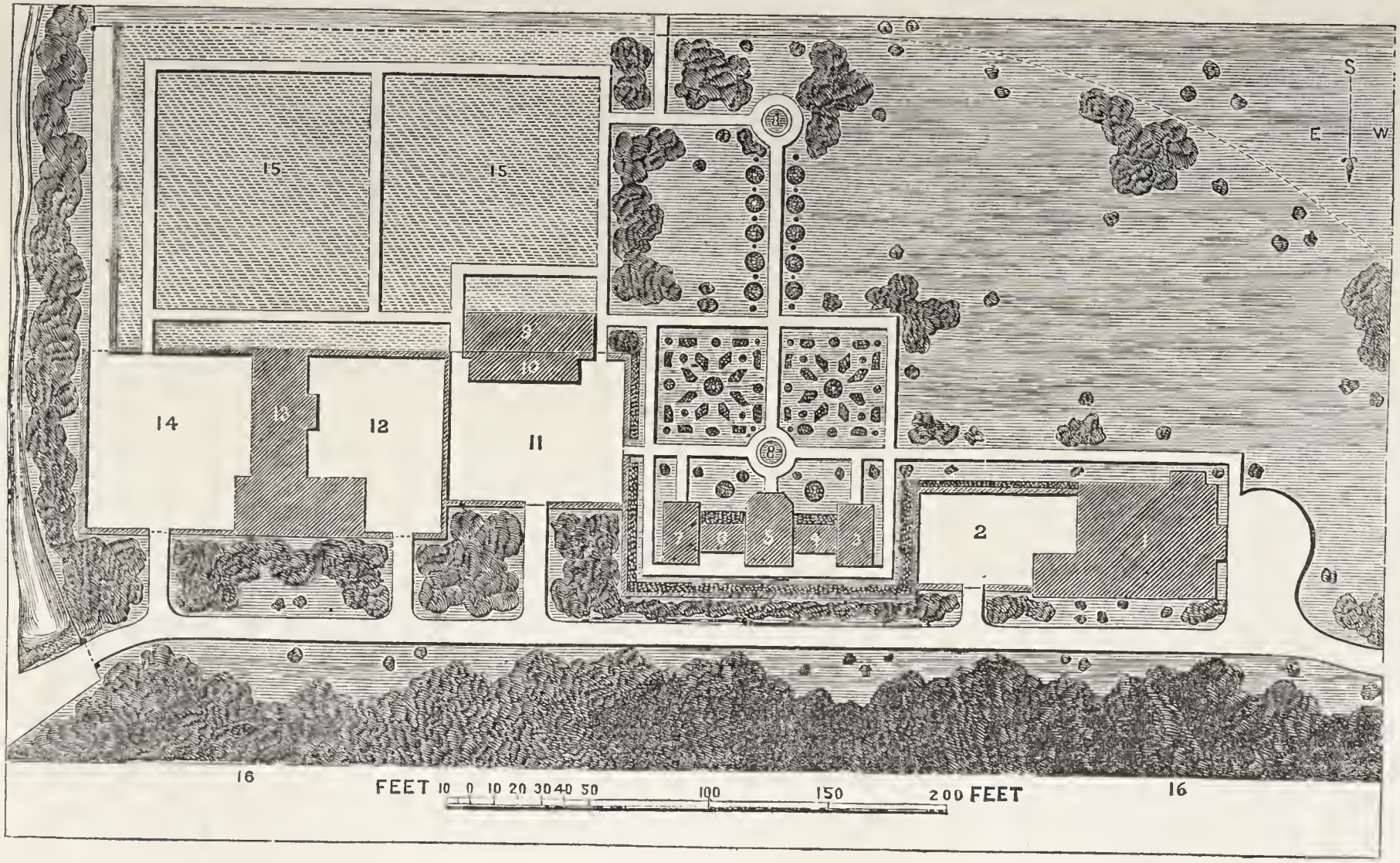

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Fig. 185.

with broken clusters of Furze, Broom, Holly, Yew, Dogwood, Thorns, &c., which are now growing up, and convert it into a pleasing object. Besides, it screens the grounds materially from the north and north-west winds, which here sweep with great force up the valley of the Mersey; and it also excludes altogether the contiguous town of Frodsham, and the extensive tract of marshy ground to the north. The property is profusely furnished with old trees, which are principally Oak and Beech, and these, blending with and but partially revealing the bold and rocky heath-clad hills of Frodsham and Helsby, impart almost a romantic character to the spot. Land-springs are likewise both abundant and strong, and besides yielding an unfailing supply to the house, gardens, and offices, are collected into an ornamental pool, of the most deliciously transparent water, which lies to the south-west of the pleasure-grounds. Another set of springs further gives rise to a dashing stream, skirting the east side of the place, and appropriating to itself a rocky dingle, where Ferns and other shade and moisture-loving plants find their home. Around the source of a third set of springs, too, in the wood to the south-east of the pleasure-grounds, the banks are formed into an American garden, where a choice collection of Rhododendrons is being established, and where, on the margin of a little basin into which the springs flow, the noble *Osmunda* and similar large-leaved Ferns obtain the marshy situation and the shade they so much love.

Within the grounds, the house and offices are situated at 1, the kitchen-yard at 2, some proposed plant-houses, not yet erected, farther to the east, (of which 3 is the Camellia-house, 4 a Geranium-house, 5 a conservatory, 6 a Heath-house, and 7 a stove,) with two basins for fountains at 8. The flower-garden is in front of the contemplated plant-houses, and an avenue of flower-beds stretches between it and the second fountain. A border for choice flowers and for climbers extends all round the wall from the corner of the house to the kitchen-garden, and having several aspects, and being about 300 feet long, Mr. Stubs's knowledge of flowers, and devotion to their culture, enables him

to keep it filled, from early spring to latest autumn, with a mixed and most delightful collection of blooming plants.

All the parts to the east of the flower-garden and pleasure-grounds are fully five feet lower than the rest, which assists the general grouping. At 9, there are two vineries, with garden-sheds behind them, and a garden-yard (11) still further in the rear, with ample room in it for pits and frames. The stable-yard is at 12, the stables and their accessories, with a clock-turret surmounting them, at 13, a small farm-yard, in which there are cow-sheds, pig-styes, a barn, poultry-houses, &c., at 14, and the kitchen-garden at 15, with a road behind it into the field. The kitchen-garden, having the ground ascending towards the south, is cut up into several terraces, not shown on the plan, and there is a rock-covered bank on the east side of the plantation, between the kitchen-garden and the pleasure-grounds, which is nicely clothed with tufts of Cotoneaster, Pernettya, Violets, &c. A back road, or secondary line of approach, passes along the north side of the house, and affords convenient communication with all the yards and offices.

A glance at the plan will exhibit the contiguity and connexion of all the different parts of the place, and will show that it is conspicuous for compactness and for the consecutiveness of its several departments. It is remarkable, too, for the very perfect collection of ornamental hardy shrubs, and for the great beauty and health which these are assuming, in consequence of the elaborate preparation which Mr. Stubs has made for their growth, in regard to drainage, soil, shelter, and the most untiring tendance.

The grounds around Agden Hall, near Lymm, in Cheshire, the residence of T. S. Bazley, Esq., furnish the next subject of illustration. The house is an old Elizabethan structure, and stands on a most commanding elevation, the views to the north-east including a wide and varied valley, the woods of Dunham, Massey, and a picturesque portion of Bowdon; while to the south-east, the hills of Derbyshire stretch away into the distance.

In the neighbourhood of the house, (fig. 186,) the ground was

exceedingly devoid of trees, and an entirely new foreground to the scenery has had to be created. The approach is by a long

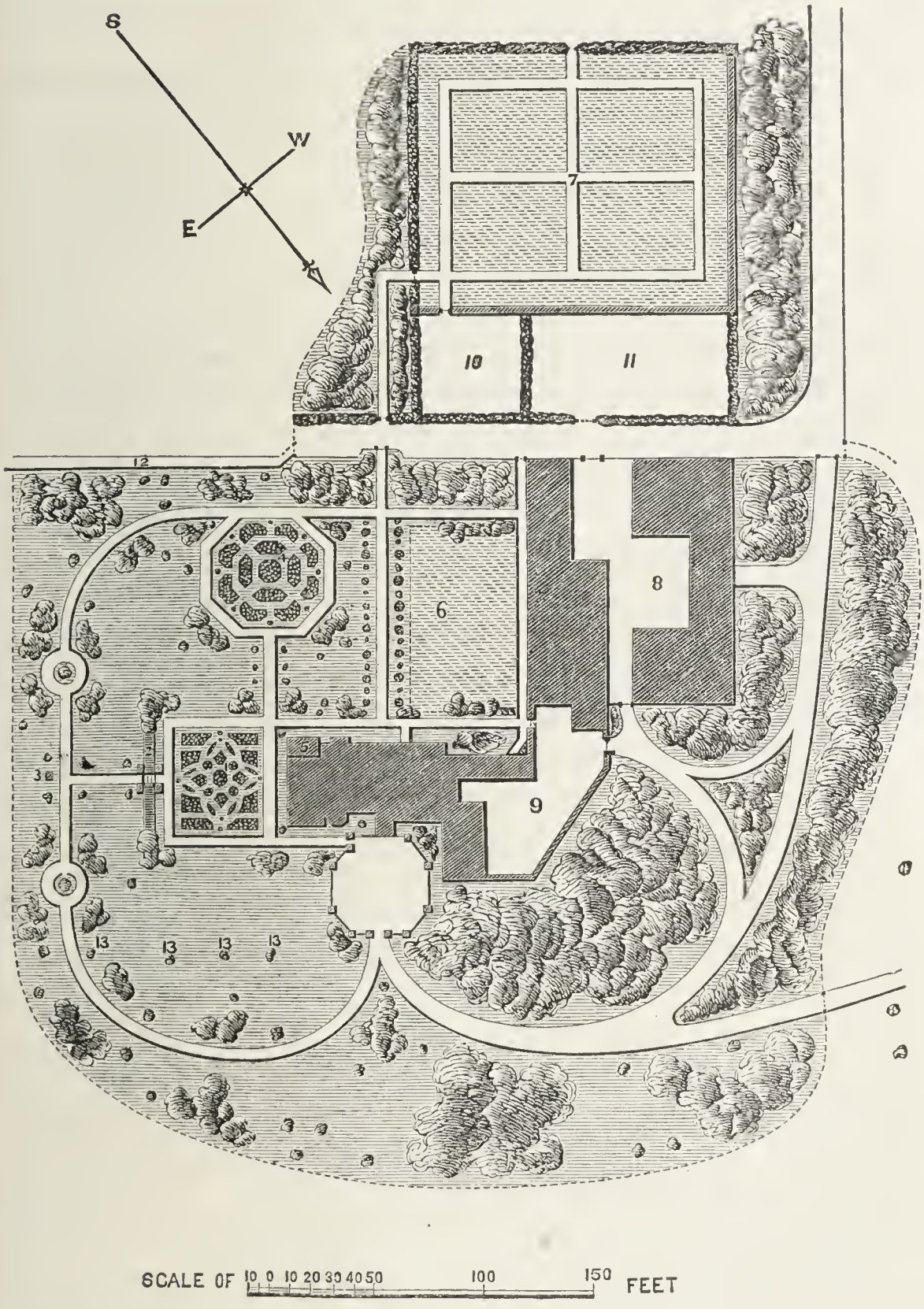


Fig. 186.

new drive from the direction of Lymm, but there is a second or back drive from-the south west. A public footpath (12) passes at the back of the grounds, and afterwards crosses the park to the northward.

The carriage-sweep at the entrance-porch is somewhat octagonal, with stone blocks at the corners. At 1, is a flower-garden, on the same level as the base of the house; but as there is a rise in the ground towards the south-east, the change of level is accomplished by a terrace-bank, (2,) the ends of which are masked with evergreens. The walk from the flower-garden to the south-east is stopped by a sun-dial, (3,) and the straight part of the walk which branches from this, at right angles, ends in two circular beds of Rhododendrons, round which it passes before taking a curved direction. An octagonal rosery occurs at 4, and a small conservatory at 5. Alternate flower-beds and Irish Yews flank the next walk from the house towards the kitchen-garden, 7; and there is a space for fruit trees and herbs at 6. Around the yard, 8, which is divided into two near the centre, are the stable and farm-buildings, the latter being kept separate. The house-yard is at 9. A garden-yard (10) is attached to the kitchen-garden, and a rick-yard (11) is opposite the farm-buildings. The figures 13 point to a row of old Sycamore trees. The kitchen-garden is enclosed by a hedge only on the south-east and south-west sides. This place affords another example of a tolerably compact general arrangement.

Fig. 187 is a plan of the pleasure-garden at Childwickbury, the property of Henry H. Toulmin, Esq., near St. Alban's. The house has been greatly altered and enlarged by Mr. Toulmin, since he acquired the property, and is situated in the midst of a fine estate. On the north, west, and south sides of the grounds there is an ample park. To the east, the land is occupied by the kitchen-garden, 5, by a spacious farmstead beyond, and by woods. The pleasure-grounds were entirely re-arranged by me in 1856.

Referring to the plan, 1 is the house, and 2 the stables and coach-houses, attached to the mansion through the medium of

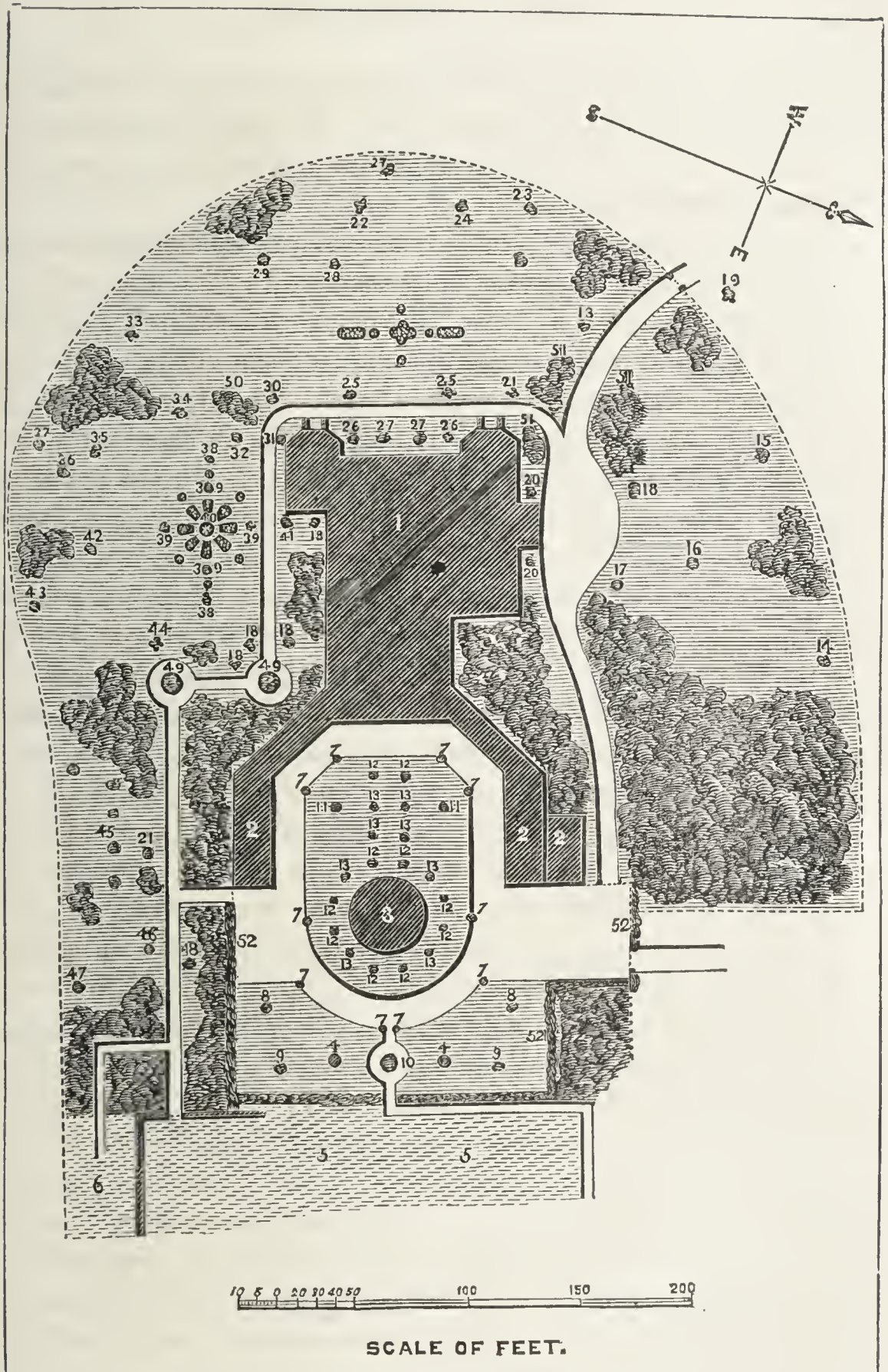


Fig. 187.

an open corridor and the other offices, and partially enclosing a very characteristic entrance-court, in the centre of which, at 3, is a well, and a circular well-house, which is treated architecturally. The court, in fact, is one of the most peculiar features of the place, and I have given some attention to its outlines and accompaniments, in order to make the most of it. At 4, there are two dog-kennels, blocks of stone marking the angles and other points in the lines of the roads at 7, two specimens of *Abies Douglasii* at 8, two old Yews at 9, an old Ash tree, with a seat round its stem, at 10, two Deodar Cedars at 11, Hodgins's Hollies at 12, and Golden Hollies at 13. The whole is surrounded, except where there are buildings, by a Yew hedge, 52.

A flower-plot is placed on the western lawn, to produce a little colour from the more important windows, and a larger one is put on the south side of the house. The figures mark the specimen plants, and some of the clumps of shrubs; the other plantations being filled with the usual mixture of deciduous plants and evergreens.

14. Scarlet Thorn.
15. *Cupressus macrocarpa.*
16. *Araucaria imbricata.*
17. Weeping Elm.
18. Hybrid Rhododendron.
19. *Pinus excelsa.*
20. Irish Yew.
21. *Berberis aquifolium.*
22. Old Spruce Fir.
23. *Ilex balearica.*
24. Old Arbor-Vitæ.
25. Cluster of tamarisk-leaved Savin.
26. Common Laurustinus.
27. Cluster of *Cotoneaster microphylla.*
28. Red-flowered Arbutus.
29. *Abies pinsapo.*
30. *Daphne pontica.*
31. *Cotoneaster microphylla.*
32. *Yucca gloriosa.*
33 *Cryptomeria japonica.*
34. Double-pink Thorn.
35. *Pinus insignis.*
36. Silver-blotched Holly.
37. *Juniperus recurva.*
38. *Erica multiflora.*
39. *Andromeda floribunda.*
40. Bed of *Rhododendron ferrugineum.*
41. Black-leaved Laurustinus.
42. *Spiræa Lindleyana.*
43. *Arbutus unedo.*
44. *Aralia japonica.*
45. Four old Scotch Firs.
46. Double Yew.
47. Double-flowered Cherry.
48. *Cydonia japonica.*
49. Circular clumps of choice Rhododendrons.
50. Bed of Ghent Azaleas, mixed with *Daphne pontica.*
51. Beds of Rhododendrons.

A slip of vegetable ground, in front of the kitchen-garden, occurs at 6; and the pleasure-grounds are wholly surrounded by an iron hurdle-fence.

A much greater variety of elements is included in fig. 188, which is an enlarged plan of the grounds of Charles Longman, Esq., given in less detail in fig. 137. In connexion with the latter figure, the conformation of the land, the home-pasture, and the character of the approach were described. It is the vicinity of the house that now claims attention.

The grounds are entered from the north-east, and the drive curves as much as possible to the westward, in order to keep the view open from the dining-room windows, the hall windows, and one of the library windows, which are on the north-east front. The library is at the eastern angle of the house, with another window to the south-east, and the drawing-room adjoins it, with a bay window to the south-east, and a glass door into the corridor which unites it to the conservatory. There is a garden passage and door at the back of the drawing-room, and a study next it, on the south-west side of the house. The remainder of the block (1) is appropriated to offices, the conservatory being at 2. The house is an Elizabethan edifice, from the plans of Mr. John Griffith, of London, and is built mainly of white brick.

At 3 is the house-yard, from which there is a walk to the drying-ground, 9, hedged off from the kitchen-garden. The stable-yard is at 4, and the stables and other subordinate offices at 5 and 6. A manure pit is at 7, and in the yard, 8, is a well, which is worked by horse-power.

There is a scattered flower-garden at 10, extending along the front of an ornamental wall, 11, a hundred yards long, and having a border for flowers and climbing plants at its base. The border is filled with rows of striking summer flowers, and has a few evergreens in it, such as Irish Yews and Arbor-vitæ, to relieve the flatness of the wall, the latter being terminated by an octagonal summer-house, 12. From its great length, and the amplitude of the grass spaces among the flower-beds, these

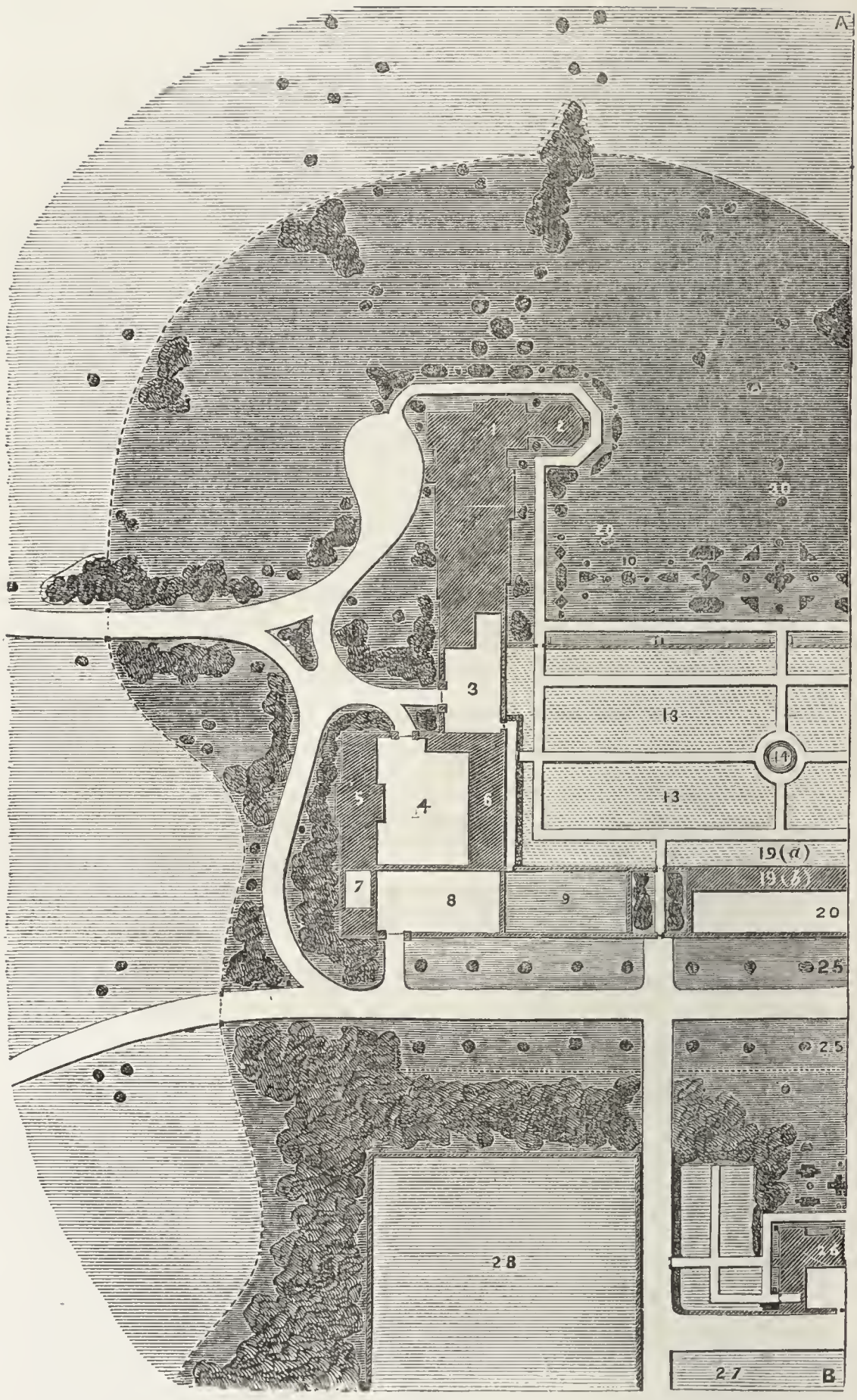


Fig. 188.

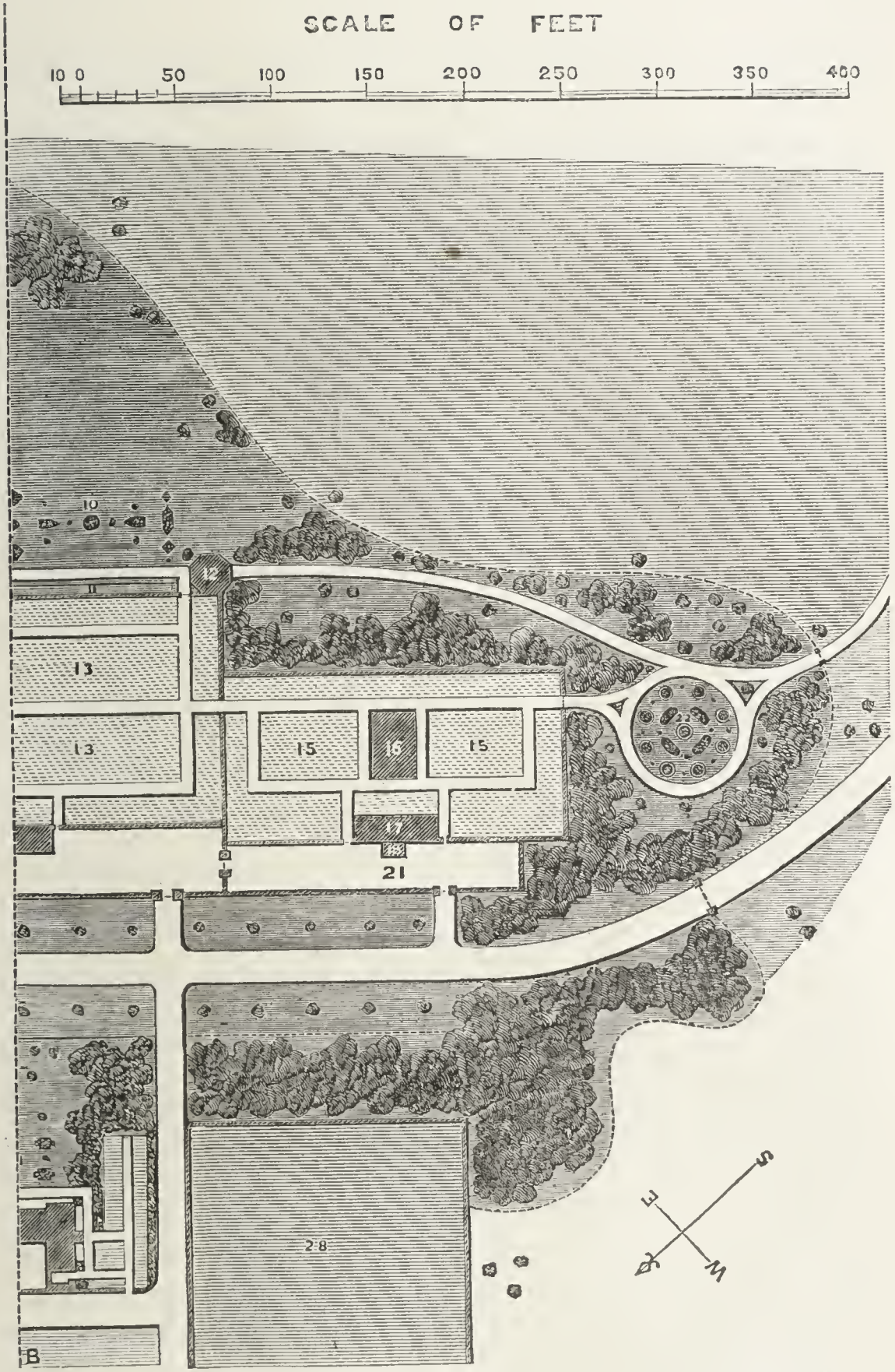

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Fig. 188.

being diversified with choice evergreen shrubs, the general effect of the wall and the flower-garden is stately and imposing.

The kitchen-garden, of which the ornamental wall constitutes one of the boundaries, is at 13, with a basin of water edged with flints, and alpine plants among them, in the centre, 14, and a subordinate garden, for rougher vegetables, at 15. A span-roofed greenhouse is placed in the middle of the latter, 16, and some small forcing-houses, 17, are put against the back wall, with a boiler-shed (18) behind them. The site at which vineries and other fruit-houses may hereafter be built is at 19 (*a*), and 19 (*b*) shows the position of the usual garden-sheds and conveniences. At the north-eastern end of the garden-yard, 20, and between it and the drying-ground, is a separate walk, made ornamental by shrubs, giving direct access from the house to the farm, that the ladies may visit the poultry, &c. And another yard for soils, manures, pea-sticks, rubbish, &c., occurs at 21; both being united by a branch road to the farm road or secondary drive, which is made into an avenue of Elm trees, (25,) and has arms to the farm-yard, 27, on both sides of the block 26, which is a double residence for the gardener and the bailiff, with a little vegetable-garden at either end, and a flower-plot in front. Two paddocks are enclosed at 28, which are convenient for the farm purposes, and are planted with orchard fruit-trees. They extend back for about double the length shown; and there is a good rick-yard in the rear of all the farm buildings. At 22, in a small circular plot by itself, is a tolerably complete rosery. A noble old Walnut tree, 29, and two old Cherry trees, 30, are retained on the lawn, although the former a little interferes with the neighbouring flower-beds.

The specimen plants and groups embrace an unusual variety of species, and there are spread through the latter a number of Scotch Firs, Austrian Pines, Spruce Firs, and deciduous trees ranging from five to twenty feet in height, which Mr. Longman has been most successful in transferring from a property in the same district. Some additional flower-beds will further be noticed on the south-east side of the drawing-room, and round

the end of the conservatory. The place being a thoroughly new one, has afforded an opportunity for rendering it exceedingly connected and convenient, and for adapting its numerous offices to the objects and wants of the proprietor.

Fig. 189 supplies the last plan which I shall insert, and is a carefully digested example of what may be done in respect to economising space, and, at the same time, securing considerable variety, and giving to each division of a place its appropriate relative position and importance. It includes all the garden department at Underscar, the property of William Oxley, Esq., and is a portion of fig. 140, on a much larger scale. The house is represented at 1, and the library and drawing-room occupy the south-west front, the latter having a large bow-window, and a glass door into the centre of the conservatory, 2, while the former has a second window to the north-west. The dining-room is on the south-east side, with a garden-door immediately behind it, and a window over the fireplace looking into the conservatory. A gentleman's or business-room lies to the left of the entrance porch, and there is a verandah, 3, round the library. At 4 is a dairy, which, being at the north corner of the house, and in a sunk-yard, 12, and further shaded by a plantation to the west, will always be cool. A low terrace wall, with vases on its piers, is at 5, and this sustains a terrace, (10,) three feet high, which is a few inches below the level of the house-floor. There is a summer-house at 6, terminating an ornamental wall, (7,) and having a verandah on two of its sides, while it has also an upper room, which is twelve feet higher, and is on a level with the walk in its rear. At 8, is a border for climbers and flowers, in front of the ornamental wall, this latter being also a retaining wall, for the ground behind it is nearly as high as itself,—fourteen feet. A flower-garden is placed at 9, with the conservatory for its centre on one side, while there is a double row of circular flower-beds by the walk to the south-east of it. The whole of the flower-garden and the walk on the south-west front are quite level, and there is a drop of four feet at 11, by a terrace bank, the formal part of this bank being

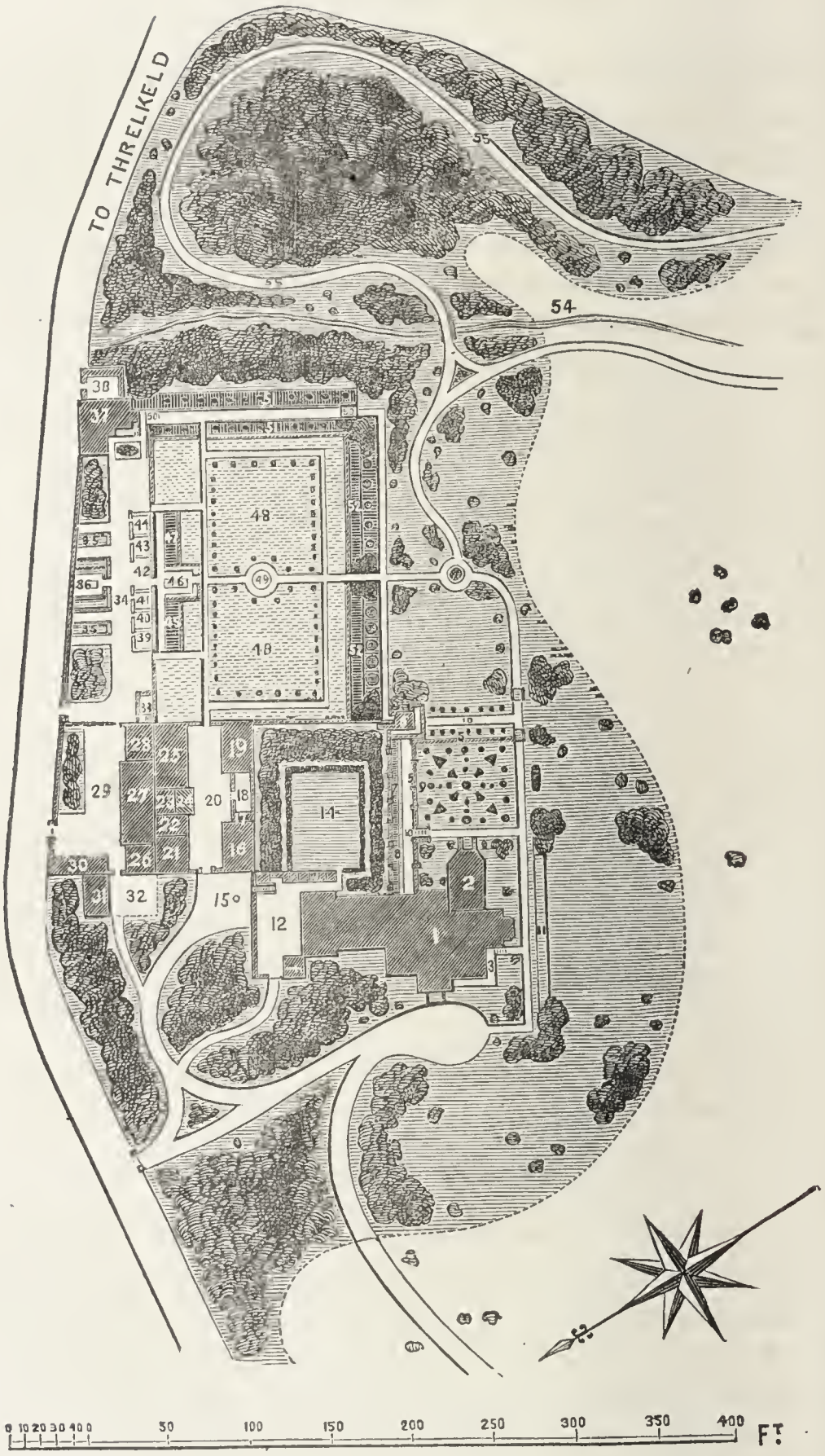

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Fig. 189.

terminated by masses of evergreens, and the ground south of the flower-garden being carried out nearly level. A number of small offices in the house-yard (12) are shown at 13, and 14 is an enclosed drying-ground, accessible only from the house-yard. At 15, there is a place for depositing coal, by a shute, into a shed in the house-yard beneath, the road here and the stable-yard being about eighteen feet higher than the house-yard. Other figures refer as follows :—

16. Shed for visitors' carriages.
17. Men's water-closet.
18. Manure-pit.
19. Stable for visitors' horses.
20. Stable-yard.
21. Coach-house.
22. Loose box.
23. Harness-room.
24. Open porch, for cleaning harness in, with clock-tower above.
25. Stable.
26. Shed for roots, &c.
27. Barn for hay, &c.
28. Cow-house.
29. Farm-yard.
30. Pig-styes.
31. Poultry-house.
32. Poultry-yard.
33. Manure-pit.
34. Gardener's yard.
35. Pits (span-roofed) for Cucumbers and Melons.
36. Greenhouse, (span-roofed,) with lean-to pits at the sides.
37. Gardener's cottage.
38. Cottage-yard.
39. Seed and Onion-room.
40. Mushroom-house.
41. Boiler-house.
42. Open shed.
43. Potting and tool shed.
44. Fruit-room.
45. Early Vinery.
46. Plant-stove.
47. Late Vinery.
48. Kitchen-garden.
49. Basin of water in do.
50. Wire arches, for climbing Roses.
51. Borders for Roses, with an avenue of Standard Roses in them.
52. Circular beds for bulbs, &c., with Irish Yew in the middle of each, and in front of a fruit-tree border.
54. Stream down a broken hollow.
55. Part of shrubbery walk.

The general position and character of this place have been described at p. 247, but with especial reference to the field and the shrubbery walk. It may now be stated that the gardens take the inclination of the land, already noticed, and fall to the south-west, but they also descend, in a cross slope, to the north-west. It has been noted that the stable-yard is eighteen feet higher than the house-yard, and the farm-yard is ten feet higher still. From the junction of the farm-yard with the

garden-yard, there is a further rapid ascent towards the gardener's cottage, this latter being more than fifty feet above the level of the ground at the house, and standing on the edge of a steep bank, which drops suddenly into the hollow through which the stream flows.

In the kitchen-garden, there is a rise from the west to the south corners of fourteen feet, and a similar rise of fourteen feet from the south to the east corners; the ascent in the two other sides being exactly the same. The lawn to the east of the raised walk (10) which forms the eastern boundary of the flower-garden, rises with a comparatively easy slope till it comes opposite the south corner of the kitchen-garden, (always having an inclination southwards at the same time,) and then dips rather abruptly into a deep hollow by the stream. The Rose-walk and borders (51) are on the upper edge of that hollow. After crossing the stream, the shrubbery-walk (55) winds northwards up another ascent, and the large plantation placed between the lines of this walk is on the highest ground of all, and is provided as an extra means of shelter from the east winds.

Those who have been able to follow me through this statement will perceive that the natural features of the place present great facilities for picturesque treatment; and, as will be seen from the plan, the various buildings have been spread out over a broad area, and at different levels, so as to give breadth to the homestead, and support to the house, and to prevent the latter from appearing isolated. This was the more needful as there is a bare fell immediately behind the estate, and Underscar is almost the highest residence, as regards position, in the locality. Masses of trees have likewise been inserted in the farm and garden-yards, and around the drying ground, and especially to the north of the house, with a view of backing up and furnishing the place better; and most of these plantations being on much higher ground than the neighbouring buildings, will have an earlier and more complete influence in producing the desired result.

It should be further mentioned that there is a range of lofts,

coachman's apartments, and store-rooms, over the stables, coach-house, &c., with a clock-turret in the centre; and the floor of these upper apartments being on the same level as the floor of the buildings in the farm-yard, and these last having no upper story, the entire block falls into an artistic as well as convenient group. The summer-house (6) taking the form of a tower, also, and the kitchen-garden walls being in a series of ascending steps, and the gardener's cottage having a picturesque outline, and a complete harmony of style being preserved throughout, considerable boldness of architectural composition will be eventually attained.

All the architectural elevations have been designed by my friend Mr. Verelst, of Liverpool. The house is in the ruder and more rustic variety of the Italian style, with flattish roofs, and very wide eaves, and bold cantalivers beneath the latter. Similar projection and cantalivers are given to the roof of the conservatory. An effective campanile rises above the entrance porch, and the northern end is carried up into a low extra story, while the part between it and the body of the house is slightly depressed. All the remaining buildings are in the same manner, but a little ruder in the details of construction; and all are to be roofed with dark-coloured pantiles. The material of the house is a light grey stone, undressed, and of excellent quality, with quoins and window-dressings of drab-coloured freestone. The ornamental and garden walls and the outbuildings of all kinds are of the same grey stone, which is obtained in the neighbourhood.

From the happy circumstance that the stream, where it enters the land, is more than forty feet higher than the platform on which the house is built, and the water being of the best quality, the garden, plant-houses, stables, and house can all receive a natural supply of water, which can thus be carried to the very top of the house.

It will be unnecessary to do more than merely point to the fact that each part of this place is made to fit into its neighbouring part without loss of ground or sacrifice of convenience,

and that almost everything that can be wanted in a rural residence is here supplied. There is a secondary short drive to the house, from the upper road, and a branch from this leads directly to the stables and the house-offices. Only a foot-path actually enters the house-yard, but coal and wood-sheds, lying under the back road at 15, and opening to the house-yard below, these things may be shot at once from carts into their proper depositories. A path from the back road allows communication with the poultry-yard, which is kept apart from the farm-yard, so that the family may visit it without necessarily going into the latter. The stable-yard is connected with the kitchen-garden, for the purpose of conveying manure; and hay, straw, &c., need not be brought into the stable-yard, but are supplied through the lofts which communicate with the farm-yard; this last having a gate into it from the upper road. The garden-yard is similarly entered from the outside road, and the gardener's cottage has an independent entrance from the outside, through its own yard. On its south-western side, the cottage also makes an excellent finish to the Rose-walk. It may be observed, finally, that the circular plot, round which the walk passes, on the lawn in front of the kitchen-garden, is opposite the entrance to the conservatory and the centre of the flower-garden, and is occupied with a specimen of *Araucaria imbricata.*

PART IV.

PRACTICAL DIRECTIONS.

Questions of taste, even in relation to the smallest matters, having now been discussed to as great an extent as is compatible with the limits of a book like the present, I have only further to notice a few things respecting the actual execution of work; and these refer rather to matters of expense or comfort, and the elements of success in cultivation. Of them, likewise, it may be truly said, as of points in taste, that *little* considerations will often be far from light or trifling in their influences, but may determine altogether the propriety or undesirableness of any particular course. Indeed, the nearer we approach to subjects entirely practical, the more weighty and important will every topic of inquiry become; in proportion as necessary things are of greater moment than such as are merely desirable.

As books, however, can only deal with general points of practice, there will not be much in this part of the work to detain us long. The more minute details belong rather to the business of ordinary gardening than to that of laying out and forming a place.

1. The first operation on land that has to be newly arranged will be *to drain* it thoroughly. No description of ornamental or useful plants will thrive well upon undrained ground, that is not naturally dry and open; nor can such land ever yield any permanent enjoyment and comfort. A cold damp soil is decidedly uncongenial to both animal and vegetable life.

Drainage is not merely valuable in the removal of the stag-

nant water which is so injurious to plants, and so productive of discomfort: it also has the direct effect of making the soil warmer, and admitting air and gases freely. The temperature of ground that is saturated with water can never be greatly increased, by whatever power of sun it may be acted upon; nor can air circulate properly through a liquid medium. Warmth and air to the roots being therefore essential to the healthy growth and fertility of plants, drainage becomes of the highest consequence in soils that are naturally wet.

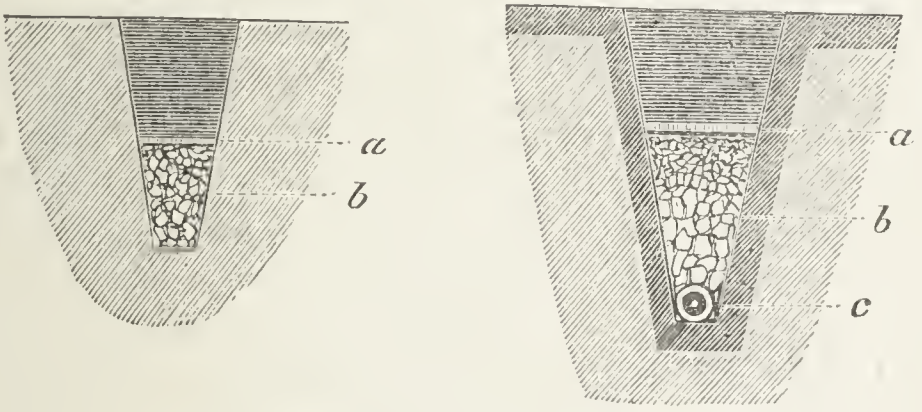
Deep draining is now generally admitted to be the only effectual mode, for any description of land; but this is especially the case with garden-ground. The roots of many vegetables, and most trees and shrubs, strike down so far into the earth, that shallow drains would be continually in the way of their progress, and would be very liable to be choked or injured by them. The more close, hard, and retentive the subsoil may be, moreover, the stronger will be the necessity for deep drains. Still, any extravagant depth need never be attempted. Three feet six inches to four feet below the ordinary surface, will, in general, be the utmost depth required for common drains; and main drains should be two or three inches deeper. Where the substratum is only sandy, three feet for the ordinary drains will usually be enough. They can be about three inches wide at the bottom, and fourteen or sixteen inches, or just enough to admit the draining tool conveniently, at the top; keeping the main drains one or two inches wider at the bottom, in accordance with the size of the tiles to be employed. Common drains, in gardens, may be in parallel lines of not more than five yards apart, and nearer if the soil be very heavy.

Tiles or pipes are the materials most frequently chosen for draining land, though they are certainly not the best for gardens, or where trees have to be planted. They are very apt to become filled up or obstructed by the roots of plants entering them, or by the action of moles, rats, rabbits, &c. Drains formed with rubble-stone, or any similar material, are, therefore, superior to tile-drains in gardens. Where rock is plentiful, it can be broken

into pieces of two to three inches diameter, and placed loosely in the common drains, to the depth of twelve or fifteen inches; or similar pieces of broken brick, flint, coarse gravel, large cinders or clinkers, or whatever else of a like nature abounds in the district, can be used instead of rock. A rubble drain should not be less than five or six inches wide at the bottom.

For main drains, however, tiles or pipes of three or four inches in diameter, with flat slate or stone soles for the tiles to stand on, will be better as the principal conduits of water; but these should also be covered with at least twelve inches of the material of which the other drains are composed. Pipes, where they can be procured, will always be preferable to tiles, and pipes which are made with collars, to cover the joints, or with a broad flat base, have a decided advantage over those ordinarily used.

Over the rubble with which both classes of drains are thus filled up, a sod of from one to two inches in thickness, and the full width of the drain, should be inverted, to prevent the soil from crumbling and washing down among the stones, and clogging up the interstices. As this sod will last many years, until the soil has become quite consolidated, it will be a most useful auxiliary to the drains, and tend to keep their action more



Figs. 190, 191.

perfect. Fig. 190 represents a minor rubble-drain, with the broken stone in it, (*b*) and a sod (*a*) inverted over the latter Fig. 191 shows a main drain, which is deeper and wider, having a tile (*c*), at the bottom, and being half filled with rubble, (*b*)

with a sod (*a*) over the broken stone. The scale is four feet to an inch.

All drains should be cut out smoothly, with even sides, and a very flat bottom, in a firm soil, that the sides may never be falling in to impede the flow of water, and that there may not be anything like little stagnant pools in them. They should each have a sufficient fall, by running down the natural slope of the land; and the main drains, as being the general receptacles, ought to have a somewhat quicker fall than the rest. If the ground be very flat, a fall must be obtained by cutting the drains deeper at one end than the other.

It is particularly requisite that a good and sufficient outfall, for discharging from a place all the water that accumulates by drainage, be secured, and be under due control. Where it is dependent on a neighbor, or the owner of another property, it will always be exposed to interruption and hazard. Efforts should consequently be made to preserve its independence. In these days of attention to sewerage, the common sewer which receives the refuse water from the house will be an excellent medium for taking away the soakage from the land, if this can be at all readily contrived.

After draining, ground should be thoroughly well stirred or *trenched*, to the depth of nearly or quite two feet, that the entire mass of useable earth may be benefited, and not that alone which lies immediately around each drain. Unless this be efficiently done, the process of draining will be of comparatively feeble service, as the parts between the drains will remain nearly as close and impervious as ever.

Draining will sometimes (though rarely) be unnecessary, where the ground is very light and friable, and there is a good natural slope in it. This will be more markedly the case where the soil is shallow, and there is a porous rocky or sandy foundation. Draining would then be injurious, rather than otherwise. Still, a sandy bottom is by no means invariably an open or dry one; as sand, with a slight mixture of gravel or clay, and a dash of iron, or with a tendency to harden into

stone or shale, may sometimes be as solid and retentive as a bed of clay, or even more impervious; or a bed of sand may be saturated with water, giving it a shifting character, of the nature of a quicksand, and rendering drainage in the highest degree needful. It is the light-coloured, open, dry sands, such as are most manifestly silicious, and like those which attend peaty soils, that, when present as an under-layer, can alone render drainage superfluous.

2. Wherever old *hedge-rows* exist, and require to be removed and levelled, in a part that is to be converted into a grass-field or park, the greatest care should be exercised in preserving the better part of the trees and bushes that may be in them, and in retaining these rather as broken groups than merely as single specimens. More may be done to break the line of a hedge-row by a due regard to the retention of bushes around or in connexion with trees, or in tufts by themselves, than by any amount of thinning that disregards this mixture. And it will sometimes happen that the transplantation of a few old Thorns, so as to break the lines of others, or soften off a cluster of trees, will be of the greatest service.

Special pains should be taken not to cut away too much earth from such trees or bushes as may be selected to remain; but rather to add soil to the bank on which they stand than to leave the roots at all bare. By the common practice of spreading down hedge-row banks, so as to reduce them to the level of the ground around trees, the trees that are left often get blown over by wind, or are gradually, by the exposure of the roots, rendered feebler and feebler, until at length they perish from sheer exhaustion.

3. Very much of the pleasure of a garden will depend on the manner in which its *walks are formed.* A walk that becomes cloggy or slimy in wet weather, or after frosts, or allows the water to lodge upon it during and after rains, or has a surface of coarse, and harsh, or loose materials, will do much towards deterring persons from using their gardens so constantly, or, at least, will rob them of a good deal of enjoyment.

To be perfect, walks and drives should be dry, smooth and even, hard and firm, in all weathers, and at every season. And the more nearly they approach to the realisation of these things, the more they will contribute to comfort and ease.

Dryness can be attained in a walk by shaping the ground properly in forming it, by rounding it up slightly in the middle, by giving it a decided fall in some direction, and placing gratings and lodges for water at the lowest points; and by using suitable materials, both for the foundation and the surface.

In the ground formation of a walk or drive (for the latter may be regarded as a larger description of walk, in a small garden), a firm bottom should be obtained, and it should be pared as smooth as possible, keeping it from three to six inches higher in the centre, according to its width. At either edge the ground should be sloped gradually down, for about a foot or eighteen inches in width, to the extreme margins, where it may be six or nine inches deeper than at any other part. (See the cross-section in fig. 192, which represents the bed of the

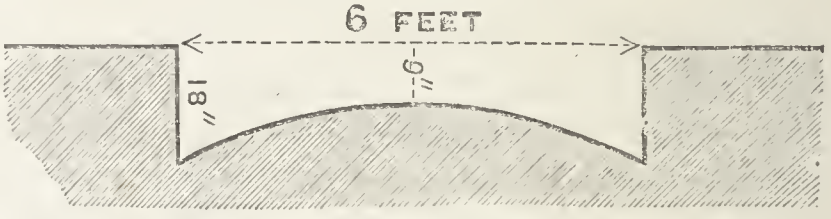


Fig. 192.

walk, and is to a scale of four feet to an inch.) These extra cuts at the sides are to be filled with rougher material, and to follow the general inclination of the walk, for the purpose of drainage. They can communicate occasionally with the ordinary ground drains, to let off the water that may accumulate in them. By laying the ground-work of a walk thus high in the centre, and smoothly sloping to a kind of drain at each side, the utmost possible dryness will be gained, as far as that is concerned.

Here and there, however, in the lowest parts of the walk, where water would collect on the surface, square holes or lodges, cut deeper than the ordinary drains of the land, to receive the

water from grates placed on the surface, may be formed, and partly filled with rubble, or, what is better, lined at the sides and bottom with flat tiles, bricks, or slates. In fig. 193, which depicts a lodge of this kind, *a* is the grating in the walk, and *b*

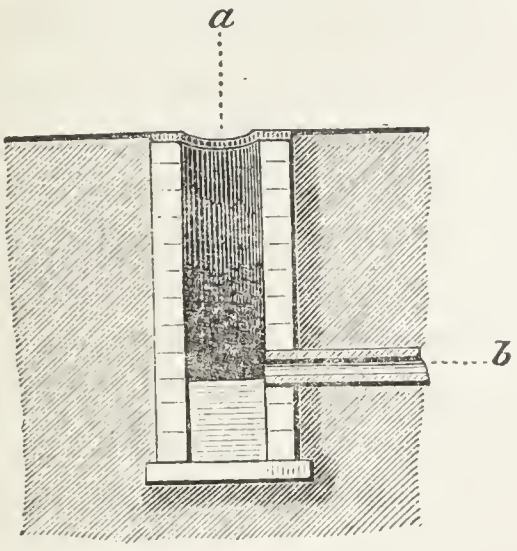


Fig. 193.

the drain for carrying off surplus water. The scale is four feet to an inch. These lodges can communicate, by means of short branch pipe or rubble drains, with the nearest common drain; the small drains from the lodges being on such a level as to receive the overflow merely, while the sand and sediment will remain, to be occasionally removed.

A walk should have from nine to twelve inches of material upon it, and a drive rather more. About three inches of this only, on the surface, need be of fine gravel. The rest can be rubble stone, flints, coarse gravel, cinders, or any angular and irregularly-shaped substance that will remain porous and dry. In applying this coating, the crown of the walk can be reduced by putting a less quantity in the centre than at the sides. Walks of one yard wide can be raised about an inch in the centre, when filled, and those of two yards wide about two inches. For wider walks that are straight, in formal gardening, a greater proportionate flatness is desirable, or they will lose some of their dignity and effect. The three inches of gravel can be evenly spread over the whole surface.

Gravel is exceedingly variable in quality in different parts of the country, and often requires some little artificial mixture or preparation before it can be brought into a right state. Gravel that contains much lime or clay, though excellent for binding, will become very dirty in wet weather, and break up considerably after frost. It wants the addition of some stronger, and drier, and more sandy sort. Sea gravel, again, (unless it be the muddy sediment deposited on the shores of some great tidal rivers, and containing a large proportion of half-decomposed shells, which help to bind it firmly, but also to make it cloggy after being frozen,) will never bind at all without the help of lime, or pulverized clay, or a strong loam reduced to a powdery state while dry, and added in the proportion of about one-fifth, or one-sixth. Such a mixture will, when it becomes fully set, form one of the best possible surfaces for a walk, and will never be too wet.

As the perfection of a walk consists in smoothness, and freedom from rough stones, which would also kick up in dry weather and disturb the surface, either a thin upper coating of gravel should be finely screened or riddled, or the whole surface can be very thoroughly raked, so as to get off all but the very smallest gravel. Road scrapings, where they are tolerably free from dirt, will also, if sparingly applied, make a very even and excellent surface to a walk, when gravel is scarce, or not of a good binding nature.

The *colour of gravel* must of course vary, according to what can be obtained in any district. Perhaps the best colour, where there is any choice, is the full, deep, reddish yellow so common round London, and less abundant, I believe, in the neighbourhood of Dublin. Whitish gravels are usually too conspicuous and cold-looking. There is a greater richness and warmth in the appearance of the yellower kinds.

What very much affects the character of walks, is the way in which their *edgings* are laid. These should be quite smooth, thoroughly flat along the margins, and for some part of their width at least, precisely on the same level at both sides, and very

well defined, though not more than half-an-inch above the level of the side of the walk. The edges ought to be kept at one uniform distance throughout, unless there be some special reason for change. Walks that are not carefully formed in accordance with all these conditions, will appear more or less slovenly, deficient in the expression of art, and indicative of an unrefined taste.

To render the edgings of a walk firm, and capable of being made flat, and cut evenly, they should be formed of what gardeners call *rampering-sods*. These are thick turf-covered masses of earth, cut from an old rough pasture, and about six inches wide, and four to six inches or more in thickness. They are to be inverted along the edges of walks, leaving about two inches to be cut from the inner edge, next the walk, and paring down the surface until they are brought to the requisite smoothness of level. Edgings thus laid will never crumble away or become uneven, unless with extremely rough usage.

To determine the *width* most proper for a walk, the size and arrangement of the garden will have to be taken into account. Straight walks should always be wider than curved ones; but there must be a nice proportion maintained between their width and their length, as any excess of the former would diminish the latter. From six to eight feet will generally, however, be sufficient for the width of a straight walk, which should certainly not be narrower than six feet. A terrace walk may even be ten feet wide or wider, if the house be large enough to justify it. For serpentine walks, from four to six feet will be about the right width in gardens of the size under discussion; four feet being a little too small, unless the space be very contracted, and six feet somewhat too large. The intermediate width will be best in most cases. A drive can be eight, ten, twelve, or fourteen feet wide, according to its length, and object. A back drive, that is a branch from the main approach, will rarely need to be wider than eight feet. Ten or twelve feet will generally be most appropriate for other drives.

It will be of some moment to adjust the height of walks, relative to the general level of the ground, with judgment and discrimination. As straight walks are intended to make prominent features in a place, they should range in, as perfectly as possible, with the level of the lawn. Any particular elevation, depression, or roundness, would not harmonise with the flatness and smoothness so desirable in the grass. If, therefore, they are just half-an-inch lower than the grass at the



Fig. 194.

edges, and an inch-and-a-half higher than it in the centre, (fig. 194,) they will have two inches of roundness, which will be quite sufficient.

For serpentine walks, as it will be a matter of taste to keep them more or less thoroughly out of sight, a few inches below the surface of the lawn or beds will be the fittest level for them, save where it is intended that they should *command* particular views, when they can be more or less raised. In the

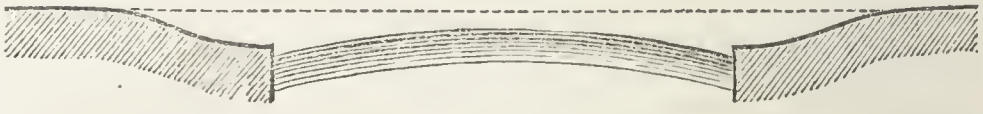


Fig. 195.

first case, (fig. 195,) the grass can slope gently down to a narrow flat edging at their margins; while in the other, the turf may rise as gradually to join, with a round edge, (fig. 196,) a broader flat



Fig. 196.

edging at the top. Where the ground and the walks themselves are well drained, and the surface of the former has been perfectly stirred, there will be no danger of depressed walks becoming

damp. And, besides their being more effectually concealed from the windows or lawn, persons moving along them will see the plants in the beds or borders or on the lawn to greater advantage, they will be a trifle more private, and the house will appear higher and bolder as viewed from them.

But curved walks will always require to have a greater degree of convexity, (fig. 197,) and if they are six feet wide, they should,



Fig. 197.

while keeping half-an-inch below the verges at the sides, be raised in the centre two-and-a-half inches above the level of those verges, thus making a difference of three inches between the centre and the sides. And where the ground is very damp and low around walks that have to be made across parks, and their being rendered conspicuous is not a matter of consequence, it is a good plan to let the edges rise abruptly out of the ground, to the height of about nine inches, (fig. 198,) as dryness will

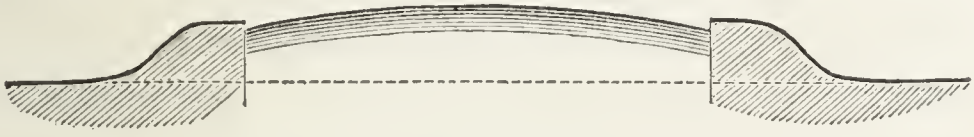


Fig. 198.

thus be effectually secured. Cattle, too, are much less likely to trample and soil a raised walk of this description. The scale in all these sections is four feet to an inch.

Grass paths that are not much used, and are intended chiefly for appearance or for summer enjoyment, may, in some situations, or as connected with houses in the style which prevailed during the reign of Queen Anne, have a very neat and lively effect. They should ordinarily be straight, and will seldom look well unless they are so. They will, of course, require to have borders of flowers or shrubs on each side, and these might

be filled with rows of one kind of plant, to form a sort of avenue, or they can be planted promiscuously. When required as a common thoroughfare at all times, grass walks will be inappropriate, because they would soon wear bare, and would be wet, and probably dirty, during a large portion of the year.

4. The *period at which ground-work is performed* in laying out a garden, is not the least among the practical matters that have to be considered. There is an unhappy propensity to defer this till the very moment in which planting and turfing have to be done; and thus due preparation cannot be made for the one, while the other settles most irregularly, and requires subsequent altering and levelling.

Summer and autumn are essentially the best seasons for all kinds of new ground-work. The earth is then driest, and can be most easily moved about, and will not be injured by trampling or wheeling. Ground put into shape, too, during the summer, gets time to settle and mellow before it is wanted for either planting or sodding; and anything that is afterwards done in the way of finishing will stand better, and demand less alteration. What is not altogether unimportant, likewise, labour can then be carried on more easily and more abundantly. I should therefore earnestly press those about to form gardens not to put off the operation till winter or spring, but to take advantage of the late summer and early autumn weather to get, at any rate, the principal part of the work done, and the leading outlines of everything prepared. Perhaps the early autumn is better than summer for the purpose, as the ground will then be kept partially softened by rain, and turf may be moved, if required, without being killed. The whole of the month of August, and the first fortnight in September, will, in the main, be the best period.

5. In the *preparation of ground for planting and for grass*, the difference in their requirements will have distinctly to be kept in mind. Plantations can hardly have too much good soil. A thorough provision of suitable and mellow earth will almost neutralise the disadvantages of climate or situation, and keep

plants always flourishing and healthy. For lawns, on the other hand, a light, shallower, and poorer soil, if it be properly drained and worked previously to sodding or sowing, will be preferable, as tending to keep down undue luxuriance, and promote the growth of the finer grasses, and check the development of rank weeds.

Ground that is in any degree heavy, or that has been newly drained, ought to be trenched all over, whether for grass or plants. If the sub-soil be clay, it can be turned up loosely in the bottom; but if of a lighter material, it should be brought to the surface for plantations, and simply turned over in the bottom of the trenches for grass. It will always be undesirable to bring clay to the surface in pleasure gardens; though, in kitchen gardens, where it can be freely worked and mellowed for several years, the common mode of inverting the positions of the surface soil and the sub-soil may be adopted. The reason for working a lighter sub-soil to the top in plantations, and not for grass, is that additions of better earth can be made to the former, when the sub-soil will be blended with this in planting, while it is rather intended to take away several inches of the topsoil from the grass land and transfer it to the plantations. Two, three, or four inches of the best earth, according to its natural depth, may thus be abstracted from the parts intended for lawn, and will go to raise and enrich the plantations without injuriously affecting the grass. From nine to twelve inches in depth of the commonest soil will be amply sufficient for growing lawn grasses to perfection.

In shaping and forming a piece of garden ground, where much variation from the original surface is desired, the readiest method is to commence at the lower part of the land, take out a trench across it of about four feet in breadth, and either lower or fill up the ground as the trenching proceeds. This will be a far more simple and economical plan than stripping off all the soil and putting it aside, and then working the ground into shape, and restoring the soil to the surface.

All the soil from the foundations of roads or walks should

further be applied to the ground intended for plantations. Even where the walks have to be raised rather than lowered, it will be better still to remove the soil and replace it with rubbish. The earth obtained from the foundations of the house or other buildings, should also be carefully kept apart from the sub-soil, and used for the plantations. And it will be a prudent and safe rule to assume that no amount of good earth that is at all obtainable from any of the sources pointed out, will be otherwise than beneficial for shrubs and trees, or for fruit trees and general crops in the kitchen garden.

If the soil of a garden be moderately light, and a good mass of it, by the means here suggested, be procured for the shrubs and trees, and for the flower beds; manures, beyond such things as lime, soot, wood ashes, decayed leaves or wood, or any similar matters, will be quite improper for the ornamental part. Roses, however, demand a richer soil, and are much improved by the aid of some well-rotted manure, which should not be grudgingly administered.

But where the earth is stiff and clayey, and not enough of lighter soil is within reach to correct its retentiveness and incapacity for growing plants, manures will then not only be beneficial but necessary. Common stable manure can be largely applied with advantage in such cases; while lime, bone dust, coal ashes, or the manure from the ash-pits of towns, or the sweepings of streets, will be invaluable. And these may be used, though with a more niggardly hand, for the parts to be formed into lawn, as well as for the plantations.

When the opportunities and patience of the proprietor allow it, a garden will be greatly improved, both for plants and grass, if it can be trenched up in the autumn, a year before it is wanted for finishing, and left unoccupied for the season, simply keeping down the weeds. Or it may be planted with potatoes, or sown with turnips or mangold-wurzel, or otherwise cropped and kept clean. All kinds of crudities in it would thus be destroyed, and the texture be immensely ameliorated. Considering that there will be such a slender chance of its being broken up

again and worked, otherwise than very partially after the lawn is made, and the trees and shrubs planted, a year's preparation of this sort is only a matter of the most ordinary policy, and should not, on any but the most imperative accounts, be lost.

There is one tribe of which the Rhododendron is the representative, composed chiefly of such as are denominated "American plants," that wants a little peculiar attention as to soil. They will, it is true, live in any ordinary garden soil, especially if it be light. But they attain their richest state when the earth in which they are grown is in great part made up of fibrous peat. To have them in their highest perfection, then, they should be grown principally in masses, so that proper soil can be supplied to them; and should be furnished with about one third or one half of good peat or leaf-mould, in a rather shady situation.

Where proper peat cannot be procured for Rhododendrons, leaf-mould will be the best substitute for it. And if even this should not be attainable, turfy loam, taken from an old pasture, may suffice; or well-rotted stable manure may be freely used in conjunction with common soil. Any earth that is naturally of a chalky kind, or that contains much lime, will be particularly unfavourable to Rhododendrons.

6. One of the greatest practical difficulties with which the artist in landscape has to contend, is *dealing with the picturesque.* Smoothness and regularity of treatment are so thoroughly what an ordinary gardener is accustomed to, that it requires no small effort to enlighten him as to the mode of achieving anything really beautiful in the way of curved lines and undulations. But when ruggedness and an appearance of rude naturalness are sought, it is indeed hard to obtain a practical operator. In this case, soil has often to be thrown down in rough heaps, without smoothing, or levelling, or exhibiting the marks of any tool; masses of soil or rock have to be wrenched away from the face of a bank; stones or roots have to be thrown down as irregularly and wildly as possible; tufts of rugged vegetation, or scrambling shrubs, must be left, where these exist; all

roundness or curvatures have to be avoided; and everything that is angular and broken striven after. Rocks, when they are inserted, require to be blended with the ground in the neighbourhood by means of a few scattered groups or single stones; only partially filling up the interstices among them with soil, so as to preserve a rugged surface, and not providing for covering the stones too much.

7. *Planting* may be undertaken with reference solely to the *ultimate effects* it will produce, or it can be made to embrace a more *immediate and present result.* The former plan is, of course, somewhat the easiest, as far as labour is concerned, and is the least expensive when the plants have to be bought. But a garden that is planted only with the smallest nursery things will be exceedingly tame and uninteresting for several years; and it will require the planter to have a very good knowledge of each individual variety of object, with respect to its natural or usual height and habit, to make the final picture at all a successful one.

In many neighbourhoods where large areas have been planted for public or prospective ends, the yearly thinnings from such plantations will be obtainable on comparatively moderate terms, and these will be very useful in giving an appearance of age and variety to a garden. As the private gardens, too, are generally in need of thinning, a planter may sometimes pick up a number of effective specimens among his friends, or in the way of exchange for other things. And when these resources fail, or money is not so much considered, most good nurserymen now grow plants in borders, and transplant them occasionally, for the express purpose of supplying larger specimens, that are well rooted, and can be safely removed with balls of earth, to diversify, and give an air of greater finish to newly formed gardens. A few dozens of these, which can be had at the rate of from one to five shillings each, as they may be very large or rare, or the contrary, will help very materially to soften away the displeasing rawness of a new place, and give it a much more finished look.

Where older shrubs or trees exist in parts of a place that has to be reorganised, these, or some of a similar character, should be scattered through the newly added portions, that there may not be an obvious want of connexion between them. Nothing has a harsher or more disagreeable appearance than a piece of new plantation tacked on to an old one, or fresh masses of young plants placed by the side of older groups, without anything to unite and balance them. Even fifteen or twenty years' growth will scarcely remedy the abruptness of the transition; while the mixture of a few of the older plants with the younger, and of the younger with the older, would accomplish it almost at once.

Among the most available plants for mixing in small masses of plantation, or treating as single specimens, to produce an immediate appearance, and break the outline, are the various kinds of ornamental Thorn, Mespilus, Pyrus, double-flowering Cherry, some sorts of Prunus, Sorbus, flowering Ash, weeping Ash and Elm, and other deciduous low trees, which are not very expensive, and can easily be moved. Larger evergreens are, perhaps, more telling, and will do much towards concealing bad objects; but they are also more costly, and their success is rather doubtful, or, at any rate, they recover the change more slowly. Any description of forest or ornamental tree will bear removal admirably, with care and attention, and will not be permanently worse for the shift, if they are not more than twenty-five or thirty feet high. Beyond these dimensions, they may be safely replanted by an experienced practitioner; but it will not be desirable to subject them to the process, unless for some very important object. Where the branches have to be much cut in, they are rendered so ugly as to make the removal not worth attempting.

Notwithstanding the extreme desirableness of attending to the present appearance of plantations, and putting in a few plants at intervals to make an immediate show, and to banish the monotonous dulness unavoidable where only the youngest class is employed, the great aim of the planter should be for

future effect; and where the bulk of the plants are healthy, and likely to do what is ultimately expected of them, their temporary mean or meagre aspect may be entirely disregarded. And although the peculiar developments which result from accident may sometimes yield combinations superior to any that the most cultivated art could produce,—such is the adaptive and plastic power of Nature,—yet, as such fortuitous groups can never be calculated upon, and may never arise, it is right to act as if all depended on the provisions of art, and place each plant where, from its known constitution, it is most *likely* to yield the wished-for effect, whether of outline, harmony, or contrast.

8. Having got the ground into a proper condition for planting, and remembering that the place should assume as good an appearance as possible, both immediately and prospectively, the next consideration will be as to the *time and manner* of effecting this operation. The first of these will relate to the season and the weather alone. The other is much more comprehensive.

Whatever may be said of plants bearing to be removed at almost any season of the year, if a due regard be paid to their nature and wants, it is pretty certain that the fall of the year, when the leaves of deciduous plants are just shed, is the most appropriate period for transplanting them, where choice is allowed; while evergreens will probably be less injured by being planted about a month earlier. Into the reasons for this view it would be needless here to enter, as both theory and experience confirm it. But planting *may* be conducted throughout the whole of the winter, in open weather, and until the buds develop themselves pretty vigorously, or the beginning of April. For deciduous things, however, the earlier they can be got in, the less they will suffer in the following summer; and evergreens, if unplanted at the time of the occurrence of the first sharp winter frosts, should be kept back until about the earliest showers in April, otherwise the harsh and drying winds of March will severely punish and endanger them.

Calm, dull, moist weather is almost of more consequence in

planting than the time of year. If the sun be shining brightly, or there is any wind stirring, or the ground or the atmosphere be very dry, no kind of planting should be proceeded with. A plant out of the ground, and its roots exposed to drying influences, is in as unnatural and perilous a position as a fish that is out of water. Both *may* survive; but they have a great struggle to get over it, and their future health is for some time enfeebled. No weather is better for planting than the damp and foggy period so peculiar to November.

Not only, however, should planting be done on a cloudy and moist day, but it must be done rapidly, so as to keep the plants out of the ground as short a time as possible; and the roots should be preserved and spread out with the utmost care. A plant is mainly dependent on its roots for existence and support; and if these are much mutilated in taking it from the ground, or crushed and crippled and huddled up together at the time of its re-insertion, its chances of life and vigour will be proportionately weakened. All the roots have their correspondent share of branches and foliage to supply; and when the former are much reduced in taking them up, or rendered inoperative by careless planting, the balance between the two is lost, and great sickliness or death results. The root fibres, therefore, should be strictly preserved, as far as possible, and laid out in their natural position when replanted, covering the whole with light and fine soil, and only treading the ground above them very slightly, when the earth has been entirely filled in.

In transplanting shrubs or trees of any unusual size, particularly evergreens, or even in moving smaller plants of the latter from one part of a place to another, or from a position which admits of their being accompanied with balls of earth about the roots, these should always be kept. But the ends of the roots must not be cut off close to the ball, and should be carefully taken out with a fork, and the outsides of the ball be left loose, and guarded against every kind of compression. Where the roots become bruised or injured, they must be scrupulously pruned, and the jagged ends made smooth. The

soil, too, should be shaken very lightly among them, and pressed under the ball by means of a blunt stick, that no cavities may be left there. If the weather be ordinarily moist, and the period be November, no watering of any kind will be necessary. But a thorough soaking with water will sometimes be useful in spring planting, and a subsequent mulching of grass-mowings, manure, or litter will generally be found of service in dry summers. Puddling, in the usual sense of the word, is a most mistaken practice, and ought never to be tolerated.

It is always safest to *plant pretty thickly;* for where the climate or the prevailing winds are not so severe as to demand this precaution, the better kinds of plants invariably grow stronger and faster for having a little shelter, provided this do not rob them of light and air, or produce deformity, and is not continued too long. All the best plants, and the larger specimens, should, however, be put in first in a plantation; the intermediate parts being made up of commoner things, and such as can easily be taken or cut out the moment they begin to do harm.

If large plants be used to break the outline of a young plantation, they should not be left to stand alone and unsupported, but be at least partially and irregularly surrounded with middle-sized plants, of different heights, to relieve their solitariness and the abruptness of their outline, and also, in part, to shelter them a little from the action of winds, and shade their roots somewhat from the drying influences of sun and air. Single specimens of tall trees, standing amidst a tribe of very much smaller ones, would look extremely naked, and not blend at all beautifully or softly with the rest. Nor would the hardness of their appearance be mitigated for several years.

No plant will ever answer the expectations of the cultivator if its roots be *buried too deeply* at the time of planting, or afterwards. Such a practice would shut them out from air, and speedily tell upon the health, most probably killing the plant ultimately. The crown of the root ought not to be placed more than two or three inches below the surface of the ground. As

the soil settles, and the roots expand upwards, the plant will then, at length, have the collar or crown of its roots just level with the ground, and this is the most natural and healthy condition.

That plants in masses should *not* be placed in *any kind of rows*, but be dotted about as irregularly as possible, and at various distances from each other and from the front or back of the plantation, would seem quite a trite remark, were it not a rule that is seldom observed in small gardens. Nothing is more common than to see the plants put in either straight lines, or rows following the outline of the mass, at one measured distance apart, and with two plants of the same kind occupying precisely the same position in the bed, on opposite sides of the garden; thus making the arrangement of a group a system of pairs, rather than the most inartificial and broken thing imaginable. Even in some great public and national works the trees are planted in rows, although the outlines of the plantations in which they occur are decidedly irregular.

All this, however, unless where studied lines or avenues are contemplated, is far too artificial for English gardening, which is essentially free, and varied, and approximating to nature. And since no such things as lines of plants, or symmetrical correspondence of sorts in particular parts, or anything approaching to regularity of distance between the plants, is to be found in natural groups, neither should any of these things exist in irregular garden masses. It is observable in nature, indeed, that several stems sometimes spring out from nearly the same spot, and by the growth of the branches get forced away from each other in various oblique directions, thus making a very picturesque and pleasing group. Something of the same kind might often be attempted with advantage in gardens or large plantations, with both shrubs and trees, and would get rid of the monotony of a succession of upright and shapely specimens, standing free from every species of encumbrance. For ordinary plants, a distance of from three to six feet, according to the size of the plants, will be most proper. Very

small shrubs may even be placed as near as two feet; but three or four feet will more generally be right.

Fig. 199 may, perhaps, give a hint or two regarding the arrangement thus described, the scale being 16 feet to an inch; the dotted line in the front showing a fragment of the outline of a plantation, the crosses (1) representing trees of various

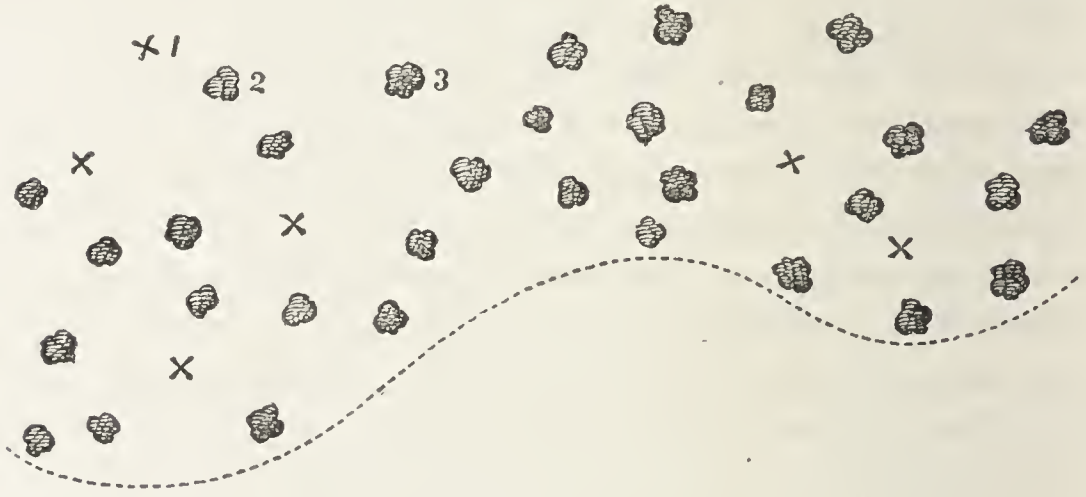


Fig. 199.

heights and characters, the more lightly shaded spots (2) noting where deciduous flowering shrubs may be used, and the darkly shaded spots, such as 3, indicating where evergreen shrubs might be placed. After all, however, this illustration can only explain my intention very imperfectly, and much must be left to a practised eye, assisted by a correct knowledge of the plants to be used.

9. Although so much of the success of plants will turn upon the manner and circumstances in which they are planted; their *selection*, and the *mode of obtaining them*, will exert not a little influence on the subsequent well-being of the plantations. It should be seen that they are fully adapted to the climate and soil in which they are to be placed, by having come from a similar or an inferior one. A plant may grow all the better in a favourable climate and good soil, from having been reared in a colder or more exposed place, and a poorer earth. But let the reverse of this take place, and it will merely linger out a languishing existence for a time, never forming a beautiful

specimen ; or it will perish entirely. It behoves those who are intending to plant in a bad climate or indifferent earth, to see, therefore, that their plants are procured from a similar or worse locality, or they will never be likely to flourish.

Plants that are grown in a poor and shallow soil, and a somewhat exposed situation, and have been several times transplanted, are, consequently, well furnished with fibrous roots, and rather stunted than luxuriant in their growth. If they are not planted too thickly, they will also be as well provided with branches as with roots. And these are the very best descriptions of plants for any place, however sheltered it may be, or whatever be the quality of the soil. They will be sure to thrive anywhere; and the more congenial the conditions to which they are transferred, the more perfect and beautiful will they become. These should be the leading considerations in the choice of a nursery for supplying any required stock of plants.

Large plants, taken from nursery rows, never become properly furnished, but always retain their spindly, and bare, and pinched-up appearance. Where larger things are wanted, only such as have been grown separately in borders, or as specimens, should be used. None but the smaller plants, if obtained from rows in a nursery, will be at all satisfactory. And it is small plants which, if well attended to, constantly produce the most healthy and perfect specimens. While, therefore, a few larger things may be admitted into a garden for variety, the staple of its furniture should be made up of lower stuff. Three to four feet in height is a good size for forest and ornamental trees, and about two feet for the majority of shrubs. The Pine and Fir tribe answer better when planted only about nine inches or a foot high, if they be afterwards kept free from weeds, and are not allowed to be smothered by other plants, and the garden is well secured against rabbits and hares.

In selecting plants for furnishing a garden, character and ornament should invariably be the prime considerations. Mere novelty ought to have little or no weight. Besides the objects

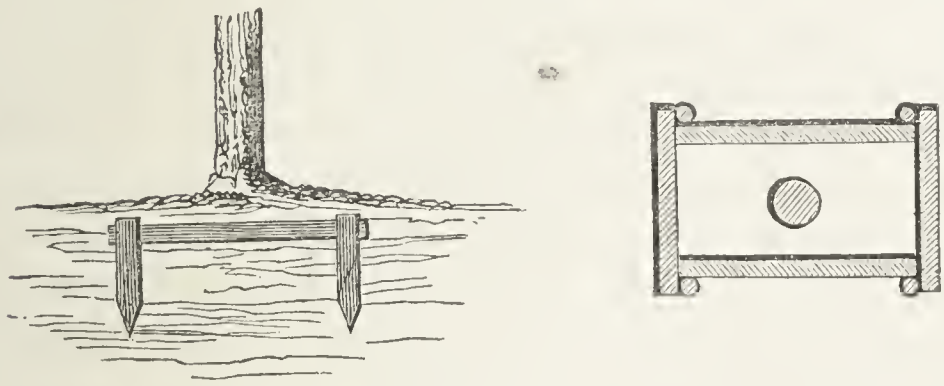
to be aimed at in planting, which have been mentioned in previous pages, however, it may be well to take into account the appearance of deciduous trees and shrubs in winter, with respect to their general form, or the colour of their shoots and buds; and also with reference to their beauty when covered with snow and rime. Such as have slender or drooping branches are particularly eligible on the latter account, and none are more so than the weeping Birch. For the colour of their shoots and buds, Birches, Willows, Alders, the red and yellow-twigged Limes, the golden Ash, Dogwood, &c., are most noticeable.

To relieve the excessive bareness of young plantations in pleasure-grounds, Dahlias and Hollyhocks, if copiously introduced, have been found singularly useful. The leaves of new-planted shrubs seldom develop themselves fully for the first year or two; and much may therefore be done to make the clumps look fuller, by means of the two tribes just named, without doing any injury to the more permanent occupants of the ground.

10. Newly planted trees and large shrubs will sometimes require *staking or supporting;* as, if they can play about in the ground by the action of winds, the roots will be broken and strained, and a hole for the collection of water be formed, which will, in the course of time, rot the roots. Evergreens are particularly liable to suffer and even die from this cause. They present a greater surface to the action of the winter gales. And all plants that are disproportionately heavy in the head are most likely to need staking.

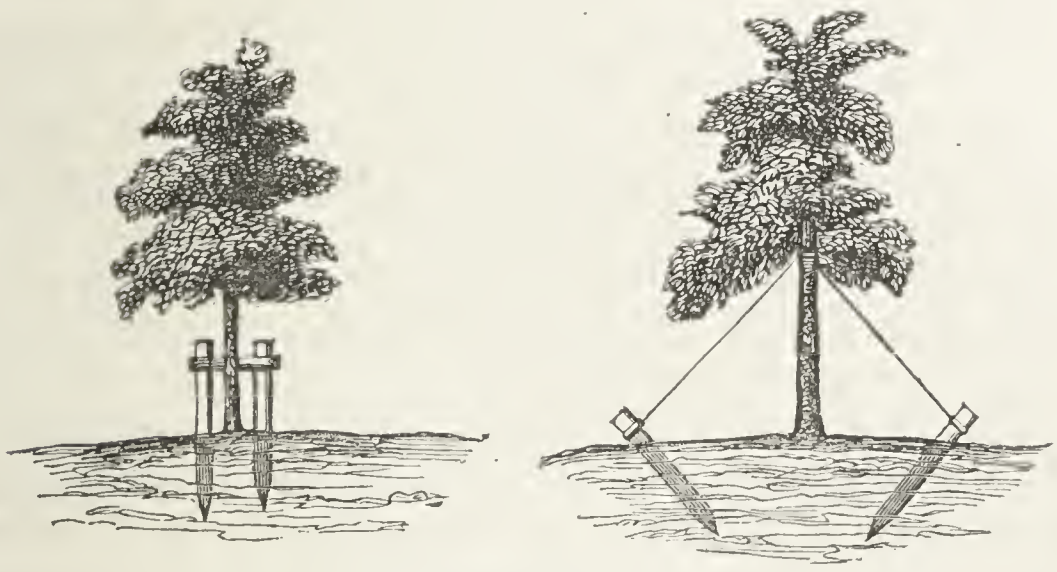
But any kind of staking is sure to be more or less unsightly; and whatever means can be devised for dispensing with it will be a decided boon. Something may certainly be done by planting things of a rather lower growth around one that is disposed to move about by winds. These will soften the force of the attacks, and make the plant more proof against them. For large trees, too, that are planted with balls of earth, and have tolerably strong roots, a triangular or square frame, made of bars of wood, laid across the ball of the plant, and nailed to

stout posts driven firmly into the ground at the corners, will be safer than any upright stakes. (See figs. 200 and 201, the latter being the ground-plan.) Strong ropes fastened to the



Figs 200, 201.

upper part of the stem of a newly planted tree, and tied in several directions to other trees or fixed objects, (fig. 203,) putting some hay or matting round the tree to prevent it from being cut by the ropes, may occasionally be successful. Planting with good balls of soil, or a little more deeply than usual,



Figs. 202, 203.

will further help to stay large specimens, and to make them able to dispense with extra support.

Where neither of these plans is applicable, or would not be effectual, stakes themselves must be employed. If the wind

blows most roughly from any particular quarter, the principal stake should be placed on that side, that the plant may blow away from the stake, and not upon it. Some hay, matting, or other soft substance, should be put between the plant and the stake, and also round the plant where the cord embraces it. More than one or even two stakes (fig. 202) will sometimes be requisite for very strong or very heavy plants. But if the stakes are driven down very deeply, they need not stand more than one, two, or three feet above the ground, which will render them less objectionable. If only one stake be employed, it may, by chance, be able to do its work if placed behind the plant, so as not to be seen from the walk; and this is everywhere desirable, when it does not diminish the power of support. No stake should ever be disproportionately thick, or it will appear clumsy. When one end is thicker than the other, the thick end must be inserted in the ground. And it ought to be remembered, too, that the higher any stake stands out of the ground, the greater will be the power of leverage upon it, and the deeper it should descend into the earth.

In applying stakes to plants, the time when their roots are bare, and before they are covered in with soil, should be chosen for placing the stake in its right position, that it may not injure any of the roots. If driven down at random after the roots are all buried, it will most probably damage or sever some of the more valuable of them. The nearer it can be placed to the stem of the plant, consistently with safety, the more power it will possess, and the less distinctly will it be visible. The tree should in all cases be fastened as firmly as possible to the stake; always providing that it has room to expand itself for two or three years.

11. Where good turf can be had without much trouble or expense, it will be more immediately beautiful and satisfying to *sod a lawn* than to sow it down with fresh seeds. And even if it be too serious an item under any circumstances, the edgings of walks, and the outlines of beds should be everywhere defined by a strip of old turf, at least a foot in width. This will prevent

the seeds from being scattered on the walks or borders, and make the edgings firmer and less ragged for several years. Indeed, it is impossible to make a sound and satisfactory edging, except with old turf.

Sods should always be chosen from an old pasture, and one where sheep have been accustomed to graze will be best. The autumn months offer decidedly the fittest season for laying them down, as they will then at once take hold of the ground, without the danger of their separating, and curling up at the edges, during the succeeding summer. But any mild weather throughout the winter, or a showery time up to a late period in the spring, may be selected for the operation, if more convenient. The soil should always be well stirred as the sods are laid, and if there is any chance of their suffering from drought, or if the grass is not sufficiently fine, a little light soil, mixed with lime, may be strewn over them after they are laid, and swept into their interstices with a scrubby broom. A few of the finer grass seeds may be added, if it be in spring. Sods, too, ought always to be laid lengthwise up and down steep slopes, or at right angles with a line of walk, as the edgings will then remain firmer, and may be cut truer.

12. For *sowing down grass seeds*, the ground should be lightly dug over about the last week in March or August, and the seeds sown immediately after. It will be advisable to scatter them rather thickly, and then tread and rake them well in, and give the ground a thorough rolling. Care must be exercised to make up the ground, by the edgings already laid, to the level of the *top* of those edgings; in order that, when the young grass springs up, all may be on the same level, and there may not be a break or dip between the old and the new. After the grass has vegetated, it will simply require to be kept free from weeds until it is strong enough to be mown. A dry day, in a showery season, will of course be best for sowing grass, as it is for all other seeds. And it ought not to be forgotten that, on the evenness with which the ground is dug, levelled, and raked, will, hereafter, depend the beauty and smoothness of the lawn.

Some of the fittest seeds for a lawn are *Poa pratensis* and *triviale*, *Festuca ovina*, *Cynosurus cristatus*, *Avena flavescens*, *Trifolium minus*, and white Dutch clover. Other and coarser kinds are usually added; and many good nurserymen have mixtures of their own, adapted to particular soils. But the smaller the proportion of the stronger growing kinds that is admitted, the finer, and smoother, and softer will be the grass, and the less mowing will it require. Any sort of rye-grass, some variety of which is too commonly introduced into mixtures, will be especially unsuitable.

13. *Fruit-trees*, trained to walls in kitchen-gardens, demand a rather peculiar *preparation for the borders*. If these last are made very deep, the roots of the trees will strike downwards instead of spreading abroad near the surface, and by that means they will be deprived of their fertility, acquire an extravagant luxuriance of growth, and become cankery. At one foot nine inches to two feet below the surface, such borders should have a thick layer of broken stones or rubbish, or a foundation of concrete, to stop the roots from descending lower. This deposit should also slope towards the front of the border, where it can be connected with a rubble drain, to be in its turn associated with the general drainage. (See fig. 204, which is to a scale of eight feet to an inch.) The entire border will thus be abundantly drained, and the effect of the whole process will be the laying of the border dry and warm, and accessible to air.

A fruit-tree border should likewise be raised several inches or a foot at the back, where it can have a very trifling slope to the width of three feet, and afterwards fall away gradually to the front. It will thus catch the sun's rays still more perfectly, and be more open to the influences of the atmosphere. The roots of the trees will in this way, too, be encouraged to keep near the surface of the border; and the disposition may be increased and perpetuated by having a layer of well-rotted manure placed on the border every winter.

No particular compost is needed for the majority of fruit-trees. Good maiden loam, with a tolerably large admixture of

well-decayed manure, will be suitable for every kind of them; and grape-vines may have a slight addition of lime or chalk.

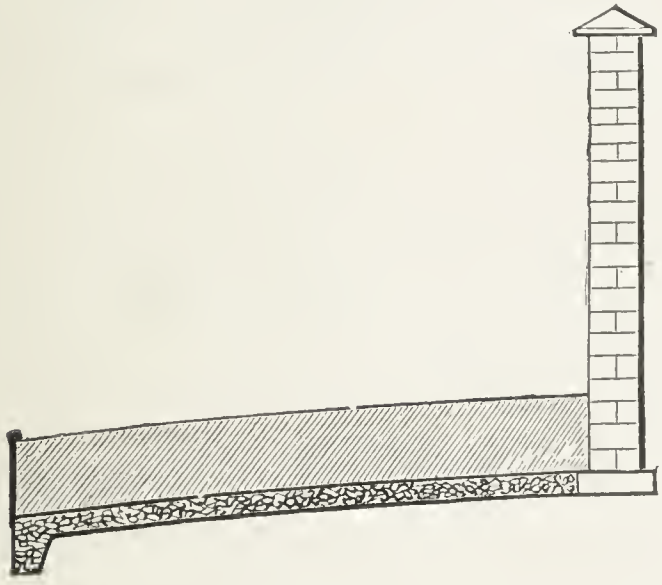


Fig. 204.

The main thing, however, is to have the border dry, and warm, and comparatively shallow.

If choice Pear, or Apple, or Plum, or Cherry trees are grown on an inner border, and are wished to be rendered very productive without occupying much room, it will be worth while to treat these similarly, and raise the border, and have little more than eighteen inches in depth of good soil, with a thick layer of stone or other similar rubbish at the bottom, to check a downward growth, and complete the drainage. It will be much easier to retain trees thus treated in a dwarf and compact state, and they will assuredly bear more freely. Considering the inclination of such trees to become too strong and rambling, the practice will be decidedly remunerative, in the way of both restraint from intruding on other things, and productiveness.

14. Certain situations are so unfavourable to some kinds of vegetation, that they are only capable of bringing a few plants to perfection. And as it is generally better to grow a few things well than to have a more ample collection of indifferently cultivated plants; the knowledge of what will flourish in a given district, will be of great use to guide the planter in his selection.

While I cannot pretend, then, to furnish extended lists, which would demand a familiar local acquaintance with the entire country, it may perhaps be suggestive, at least, of what can be done, if I advert to a few common kinds of climatic peculiarities, and mention some of the most ornamental plants that are calculated to suit them.

Gardens in the neighbourhood of the sea, especially along the west coast from north-west to south-west, are much afflicted with gales, which are of such violence, and carry such a quantity of saline matter with them, that the leaves and young shoots of some plants are frequently destroyed. Dense planting, on ground that has been perfectly drained and prepared, will be some slight preservative against such winds; and it will be useful to gather the plants together in masses, to a greater extent than would otherwise be required, that they may help to sustain and shelter one another. Single plants, or thin strips of them, are always most scourged and cut to pieces by such gales. Still, there are some plants which will endure a prodigious amount of blowing without material damage. And of these the Sycamore, and other Maples, the Elms, (especially the Wych Elm, the Cornish Elm being rather liable to be broken,) Birches, if planted young; Beech, when likewise planted in a small state; the common Alder, the mountain Ash, and several Services; and the Scotch Fir, Austrian Pine, *Pinus laricio*, *montana*, and *pinaster*, if a little sheltered, will make excellent trees for the sea-side. Poplars and Willows will be valuable for temporary shelter, as they will grow rapidly and tall, and thus protect the others till they become strong; after which they should, by degrees, be almost entirely weeded out.

Among *dwarf sea-side plants*, the Dogwoods, the *Ribes sanguineum* and *aureum* and *grossulariæfolium*, the deciduous Viburnums, the Symphorias, the Elders, the Tamarisk, some of the Spiræas, particularly *salicifolia*, the common Fly Honey-suckle, and the Berberries are particularly hardy for deciduous shrubs; while all the Hollies are invaluable as evergreens, and the common Rhododendrons, Heaths, Brooms, (when planted young,)

evergreen Oaks if once established, evergreen Berberries, double and single-flowered Furze, *Phillyrea latifolia*, *Araucaria imbricata*, common and Irish Yew, and Arbutus and Laurustinus if very slightly sheltered, will, with Privet, which is almost evergreen, be useful in rendering a marine villa garden green and lively during winter. Of these, the Tamarisk, the Elder, and the common Furze will flourish on the very margin of the sea, and in the poorest sand-banks.

For *hills* that are more *inland*, where there is a scanty soil and great exposure, with steep or precipitous faces exhibiting little beyond the bare rock in parts, Birches, Pines, Larches, the common Ash, the common Oak, mountain Ash and Services, with Heath, Broom, Gorse, Rhododendrons if there be a little shade, common Hollies, Thorns, Ivy and Clematis for enriching some of the jutting masses of rock, Vacciniums, mountain Snowberry, Savin, &c., will make an excellent clothing of either a dense or a partial kind. Plants should be put in when quite small in such elevated tracts.

Of plants that will thrive in *marshy places*, or by the sides of water courses, Willows and Alders will be the most significant, and the latter are decidedly ornamental. The deciduous Cypress, in sheltered spots, is quite as suitable, and even more elegant. Where there is a small raised bank, however, by the margin of a stream, Oaks, Beeches, Sycamores, weeping Birches, and Thorns will form good accompaniments, though almost any other tree will grow in such a position.

Within the smoky precincts of *large towns*, the accumulation of soot on the leaves of plants keeps them sickly, and actually, in conjunction with other influences, destroys many of them. Without doubting the potency of town gases or more substantial deposits, I am inclined to attribute some of the bad health common in town plants to the miserable earth in which they are often grown, and believe that were the soil renewed and freshened occasionally by additional deposits, the ground being duly drained and prepared in the first instance, many of our Square gardens in towns would present a different aspect.

Some plants, however, unquestionably manage to endure the air of large towns better than others. Elms, Planes, purple Beech, Birches, balsam Poplar, mountain Ash and hybrid Service, Laburnums, Thorns, purple Lilacs, Hollies, *Aucuba japonica*, Portugal laurel, Arbor-vitæ, Yuccas, Ivy, Privet, *Cydonia japonica*, the Almond, the Mulberry, and the weeping Cherry, are a few of these. Planes may be particularly mentioned as enduring the very worst of town atmospheres in the heart of London, and growing as healthily there as if they were in the open country. And the beauty of the Chrysanthemums, as cultivated in the Temple gardens, London, must have impressed every one who has seen them, in the month of October, with a strong opinion of their value as town plants. To enumerate more would demand an amount of space which the design of the book will not justify me in affording. Any one accustomed to walk through extensive towns might soon, by a little observation, dilate and perfect the list, and with an eye also to their own locality. The principal aim in this and all other matters has chiefly been to put amateurs on the right track, and not to exhaust the subject, which is too ample to be fully discussed in so short an essay.

15. It may be well just to indicate, cursorily, the *order in which the different operations* involved in laying out a garden *should be performed*, as some inconvenience and extra work might be occasioned by having any of them done much out of the proper routine.

The first thing to be set about—whether the place be large or small—is to make a definite plan of what is to be done, on a sufficiently enlarged scale. This should never be omitted; since the proportions of the various parts can be judged of better on a plane surface, such as that of paper, and greater consistency and harmony can be attained. It will be advisable, also, to set out the walks, plantations, beds, &c., from this plan, by actual measurement, and not simply by the eye, to secure precisely the same easiness of lines, and adjustment of parts, as in the plan; only modifying any of these afterwards in such

ways as an examination of the whole, from the many different points of view, may render necessary.

When the plan is made, and the position for the house fixed upon, the soil on the spot which the house will cover, and for at least six or eight yards in width all around it, should be stripped off, and partly taken away for the plantations or kitchen-garden, partly thrown up in a ridge round the stripped area; to be used, after the house is completed, in covering such portion of the ground as may ultimately be converted into garden. Space for the builders to work and trample upon will thus be left, and there will also be room for depositing the clay or rubbish from the foundations. Beyond what will finally be wanted round the house itself, the material from the foundations should, however, be at once taken where it will be required, which will save the trouble of moving it twice.

To prevent the workmen employed in building the house, and those engaged in carting materials to it, from making footpaths or roads over all parts of the ground, it will be prudent, as soon as the foundations for the house are excavated, to cut out the principal approach, drive or walk, and fill it with rough stone or gravel, fit for carting and walking upon, so as to confine every one as much as possible to the use of this.

Fences of all kinds will next engage attention. It will naturally be concluded that one of the first things to do is to make the boundary fences perfect, due regard being had to the chosen points of entrance. The inner fences, such as that round the pleasure-grounds, may afterwards be fixed. And where kitchen-garden or other walls have to be erected, they should be begun in good time, that the builder's workmen may be got out of the way before it be necessary to commence on the ground-work. In short, no trenching or levelling should be attempted in any part until the masons, bricklayers, or other artisans have fairly completed their duties in that direction.

Draining, trenching, and general ground-work, such as forming pieces of water, raising mounds, preparing rockeries, or any similar rough operations, to throw the surface of the place

into its leading shapes and outlines, may then be proceeded with; always leaving space enough around the house untouched, that the builders may not interfere with what is done.

While the ground is still unpolished, but the general shape of everything correctly marked out, the planting should be effected. It always disturbs and soils the grass more or less to plant after it has been laid down. And as the house will, no doubt, be almost finished by this time, the edgings of the walks can then be formed, which may be done by inverting sods, cut about nine inches thick, and a foot in length and breadth, along the margins; laying them so as to allow about from one to three inches to pare off at the top, and a similar piece on the sides next the walk. These sods will be found to make excellent edgings, in point of firmness; and after they are laid, the ground can be levelled to them, and to the beds and plantations, ready for putting on the turf, or for sowing with grass seeds, either or both of which processes may follow, if it happen to be the right season. Of course, however, it is assumed that the planting, and all the other things here spoken of, will be done only at the periods of the year already recommended as most suitable.

As soon as the grass is duly laid and settled, and the workmen have left the house, the edgings of the walks can then be accurately cut, observing to pare them down quite square, and take out the soil to the very bottom of the foundation of the walk; otherwise grass and weeds will be continually rising afterwards, and destroying the regularity and evenness of the lines. The edgings towards the borders or beds can be cut at the same time, or earlier if desired. The gravel may then be spread on the walks, and the whole will be completed.

But it is quite possible that workmen may be detained at the house, plastering or painting the exterior, for some time after the principal parts of the garden have been finished. In that case, it will be proper to defer levelling and sodding as much of the space adjoining the house as they are likely to trample over, and make all this good after they have been entirely removed;

or much of the sod will most likely be trodden out of place or destroyed. Especially is it requisite to refrain from planting near a house until all its outer portions have received the last touches; for it is almost certain that many of the plants would otherwise be injured and broken.

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